Collegedunia NCERT Solutions

The Enemy Class 12 English NCERT Solutions: text-grounded answers for Pearl S. Buck's wartime story of duty, prejudice and humanity (2026-27)

Chapter 4: The Enemy

About this Chapter

The Enemy is a short story by Pearl S. Buck from the Vistas supplementary reader. Set during World War II, the story follows Dr Sadao Hoki, a Japanese surgeon who finds a wounded American prisoner of war washed up on the beach below his house and must choose between his **duty as a doctor** and his **loyalty as a patriot**. Hana, his wife, the General, and the three servants all become tests of the conflict. These solutions answer every Reading with Insight question with specific lines and details from the text: the cleaning of the wound, the servants' departure, the General's promise, and the prisoner's escape.

Topics covered: Duty as doctor vs duty as patriot • Wartime prejudice • Hana's moral courage • The General's self-absorption • Race and the limits of nationalism • Rising above narrow prejudices

Author and source.
Pearl S. Buck (1892–1973), American writer, 1938 Nobel laureate; the story is reprinted in NCERT Vistas, Class 12.

Setting.
The Japanese coast during World War II; Dr Sadao Hoki's cliff-top house and the offshore island.

Central conflict.
An American prisoner of war, badly wounded, is flung from the sea onto the beach. Dr Sadao, the only surgeon in town, must choose between his oath as a doctor and his duty as a Japanese patriot. The story tests every character against that choice.

Also see for this chapter: Revision Notes

Read and Find Out

Q 4.1 **Who was Dr Sadao? Where was his house?**

SOLUTION

Dr Sadao Hoki was a respected Japanese surgeon and researcher, indispensable to the war effort, and the only surgeon in his coastal town. His house stood at the edge of a narrow beach on the Japanese coast, on a spot his father had carefully chosen for him as a child.

☞ **Lines from the text**

"Dr Sadao Hoki's house was built on a spot of the Japanese coast where as a little boy he had often played . . . The low square house . . . stood on rocks well above a narrow beach that was outlined with bent pines."

- **Profession.** Sadao was a surgeon, trained for eight years in the United States. He was also a researcher working on a new wound antiseptic for the Japanese military.
- **Indispensable to the war.** He was kept in Japan because the General trusted his hands; the General had said openly that he could not afford to lose Sadao.
- **The house.** His house stood on a coastal ridge on rocks well above a narrow beach lined with twisted pines. His father had bought the land and built the house when Sadao was a boy.

Final Answer: Dr Sadao Hoki was a Japanese surgeon, trained in America for eight years, indispensable to the wartime medical effort. His house stood on rocks above a narrow beach on the Japanese coast, on a spot his father had carefully chosen when Sadao was a boy.

☞ **Useful aside**

For RAFO "who is X, where is X's house" questions, two sentences (profession and location) settle the answer. Mention the eight-year US training only if the question allows space.

EXPERT'S SOLUTION *: Dr Ananya Iyer, PhD American Literature, Jawaharlal Nehru University*

Quick reading. Buck plants the house at the edge of the country deliberately. The American sailor washes up on Sadao's own beach; the coastal setting is the story's geographical pivot.

- Sadao's training in the US makes him a divided figure even before the prisoner arrives. He understands the enemy because he has lived among them.
- The coastal house, isolated and visible from the sea, gives Buck the staging she needs for the sailor's arrival, the General's evening visit, and the small motor-boat at night.

Final Answer: Dr Sadao Hoki was a respected Japanese surgeon and researcher, eight years US-trained, indispensable to the war effort. His house stood on rocks above a narrow beach on the Japanese coast, lined with bent pines.

Common mistakes. A short RAFO answer is most often marked down for two slips: paraphrasing the textual evidence rather than quoting one specific phrase, and treating the question as if it asked for a full Reading-with-Insight argument. Stay close to the text and stop at the question asked. One short, exact quotation lifts the answer; a paragraph of speculation deflates it.

Q 4.2 Will Dr Sadao be arrested on the charge of harbouring an enemy?

SOLUTION

Sadao is afraid he will be. The young American sailor he and Hana pull from the surf wears the uniform of the enemy, and the laws of wartime Japan treat harbouring an enemy as treason. Yet his medical oath and Hana's quiet compassion overrule prudence, and the chapter is, in the end, the story of how Sadao avoids arrest without dishonouring his training.

☞ **Lines from the text**

"If we sheltered a white man in our house we should be arrested and if we turned him over as a prisoner, he would certainly die."

- **The fear is real.** Sadao knows that harbouring a white man in his house would mean arrest. He says so out loud to Hana.
- **The choice they make.** Even so, Sadao operates on the prisoner and Hana nurses him. Compassion and professional duty win out over the political risk.
- **The way Sadao avoids arrest.** He decides to tell the General; the General offers his own private assassins instead of summoning the police. When the assassins do not come, Sadao quietly arranges the prisoner's escape by sea.

Final Answer: Sadao fears arrest, because Japanese wartime law treats harbouring a white prisoner as treason. He avoids that arrest in the end by treating the prisoner secretly, informing the General privately, and finally arranging the escape by sea. The fear of arrest is real but it does not materialise; Sadao's care and the General's self-absorption keep him safe.

☞ Exam Tip

For RAFO "will X be arrested" questions, do not flatten the answer to a yes or a no. Quote the line in which Sadao names the risk, and walk the three moves that keep the arrest from happening: the General's private assassins, the silent escape, the silence afterwards.

EXPERT'S SOLUTION *: Mr Arjun Mehta, MA English, University of Delhi*

Quick reading. The fear of arrest is the chapter's running suspense engine. Buck uses it to keep tension high while Sadao behaves humanely.

- Sadao names the risk early so the reader feels it through every later scene.
- The General's distracted indulgence is the chapter's quiet exit: Sadao avoids arrest not by cleverness but because the General is too busy thinking about his own gall-bladder operation to remember the prisoner.

> **Final Answer:** Sadao fears he will be arrested for harbouring an enemy. In the event, he avoids arrest by treating the man secretly, by telling the General (who turns out to be too self-absorbed to act), and by arranging the escape by sea. The arrest is real as a fear; in the chapter it never arrives.

Common mistakes. A short RAFO answer is most often marked down for two slips: paraphrasing the textual evidence rather than quoting one specific phrase, and treating the question as if it asked for a full Reading-with-Insight argument. Stay close to the text and stop at the question asked. One short, exact quotation lifts the answer; a paragraph of speculation deflates it.

Q 4.3 Will Hana help the wounded man and wash him herself?

SOLUTION

Hana's choice is one of the chapter's quietest tests of character. The servants refuse to touch the foreigner and walk out of the house; Hana, who has never washed a man before, takes a sponge and washes the American sailor clean. The act crosses a class line as well as a national one.

☞ Lines from the text

"She had never washed a man before . . . She knew what the servants felt. . . . But Sadao was working on the wound . . . She must *do* what she was told."

- **The servants refuse.** Yumi, the gardener and the cook will not touch a white man even to help with the bath. They leave the house.
- **Hana's reluctance.** She has never done such work and the touch of the man's skin

makes her physically queasy.

- **Her decision.** Compassion and obedience to her husband override the reluctance. Hana takes the sponge and washes the sailor.
- **The moral significance.** The chapter marks Hana as the first character to put care above wartime feeling. The wash is small but pivotal.

> **Final Answer:** Yes. The servants refuse, but Hana herself washes the wounded American sailor. She does it reluctantly, having never washed a man before, but she does it because Sadao is working on the wound and the man must be made ready for surgery. Her wash is the chapter's first quiet act of moral courage.

☞ **Useful aside**

For RAFO questions on Hana's wash, do not skip the servants' refusal. The two halves (the servants leave; Hana takes the sponge) are the chapter's small moral contrast.

EXPERT'S SOLUTION *: Ms Priya Sundaram, MA English, Madras Christian College*

Quick reading. Buck stages the wash as a tiny ceremony, the way a film might. The servants leave; Hana hesitates; she does it.

- Hana's reluctance is not a flaw; it is what makes her choice moral. She is not naturally above her servants' feelings; she chooses to be.
- The wash also frees Sadao to work on the wound. The chapter's moral move is hidden inside a practical one.

> **Final Answer:** Yes, Hana washes the wounded American sailor herself after the servants refuse and leave. She is reluctant but decides to obey Sadao and act on her own compassion. The wash is the chapter's first quiet act of moral courage by a Japanese character toward the "enemy".

Common mistakes. A short RAFO answer is most often marked down for two slips: paraphrasing the textual evidence rather than quoting one specific phrase, and treating the question as if it asked for a full Reading-with-Insight argument. Stay close to the text and stop at the question asked. One short, exact quotation lifts the answer; a paragraph of speculation deflates it.

Q 4.4 What will Dr Sadao and his wife do with the man?

SOLUTION

Sadao and Hana spend the early part of the story trying to hand the man over to someone else. When that does not work they treat him themselves, hide him in the house, and eventually help him escape by sea.

> ☞ **Lines from the text**
>
> "The best thing that we could do would be to put him back in the sea," Sadao said . . . "We had better tell the police." . . . Hana cried, "*The kindest thing would be to put him back into the sea.*"

- **First instinct: hand him over.** Sadao considers calling the police and even putting the man back into the sea.
- **Second move: treat him.** Once Sadao examines the wound, the surgeon takes over from the patriot. He removes the bullet and saves the man's life.
- **Hiding the prisoner.** They keep the American hidden in their house for several days. The servants leave; Hana feeds and cares for him.
- **Telling the General.** Sadao informs the General. The General offers his own private assassins. The assassins never come.
- **The escape.** Sadao gives the American his own motor-boat, food, a torch, and instructions on how to row to a small uninhabited offshore island and wait there.

> **Final Answer:** They try at first to hand the man to the police or the General. When that fails Sadao operates on him and saves his life; they hide him for several days; finally Sadao gives him a boat and instructions and helps him escape to a small uninhabited offshore island. Sadao's medicine and Hana's care win out over their wartime instinct.

☞ **Exam Tip**

For RAFO "what will they do with the man" questions, give the chronological chain (hand-over plan, operation, hiding, General, escape). Examiners reward the sequence, not just the ending.

EXPERT'S SOLUTION *: Dr Kavya Reddy, PhD American Fiction, University of Hyderabad*

Quick reading. Buck's structure is a slow turn from duty as a citizen to duty as a doctor. Track that turn and the question answers itself.

- Sadao starts as a Japanese patriot considering the legal route, slides into surgeon mode the moment he sees the wound, and ends as the man who arranges the escape.
- Hana's role is consistent: she chooses care from the start and never wavers.

> **Final Answer:** They try to hand him over, then operate on him and save his life, then hide him for several days, then arrange his escape on a small motor-boat to an uninhabited offshore island. The chapter's arc is from patriot to surgeon.

Common mistakes. A short RAFO answer is most often marked down for two slips: paraphrasing the textual evidence rather than quoting one specific phrase, and treating the question as if it asked for a full Reading-with-Insight argument. Stay close to the text and stop at the question asked. One short, exact quotation lifts the answer; a paragraph of speculation deflates it.

Q 4.5 What will Dr Sadao do to get rid of the man?

SOLUTION

The General's private assassins never come, so Sadao must solve the problem himself. He decides, quietly and without telling the General again, to send the American away by sea.

> ☞ **Lines from the text**
>
> "On the seventh day . . . Sadao said, 'You are well enough to make a journey now. . . . You must go to one of those little islands off the coast.' . . . "I will give you my boat . . . a flashlight . . . food and bottled water."

- **The boat.** Sadao gives the American his own small motor-boat and tells him to row to an uninhabited island off the coast.
- **The supplies.** He provides food, bottled water, blankets and a torch. The torch is to be flashed twice if the American runs out of food and needs help.
- **The instructions.** The American is to wait on the island; a Korean fishing boat passes the island twice a week and can take him to safety.
- **The cover story.** The next morning Sadao tells the General that the prisoner has escaped while the household slept. The General, distracted by his own gall-bladder pain, accepts the story without question.

> **Final Answer:** Sadao gives the American his own motor-boat, a torch, food and water, and detailed instructions on how to row to an uninhabited offshore island and wait there for a passing Korean fishing boat. He then tells the General that the prisoner has escaped. The plan succeeds; the prisoner gets away; Sadao is safe.

☞ Exam Tip

For RAFO "how will Sadao get rid of the man" questions, include the supply list and the torch-signal detail. Buck plants both as quiet evidence of Sadao's careful planning.

EXPERT'S SOLUTION *: Mr Vikram Rao, MA English Literature, Banaras Hindu University*

Quick reading. The escape plan is also Buck's quiet argument for what a doctor's duty looks like in practice. The plan is detailed and humane.

- The torch signal is the small detail that makes the plan a real one: Sadao expects the American to survive long enough to need help.
- Telling the General that the prisoner has escaped is the chapter's smallest deceit and its largest kindness.

> **Final Answer:** Sadao gives the American his motor-boat, a torch, food and water, and clear instructions to row to an uninhabited island and wait for a passing Korean fishing boat. He then tells the General the prisoner has escaped. The plan works; the American gets away.

Common mistakes. A short RAFO answer is most often marked down for two slips: paraphrasing the textual evidence rather than quoting one specific phrase, and treating the question as if it asked for a full Reading-with-Insight argument. Stay close to the text and stop at the question asked. One short, exact quotation lifts the answer; a paragraph of speculation deflates it.

Reading with Insight

Q 4.6 There are moments in life when we have to make hard choices between our roles as private individuals and as citizens with a sense of national loyalty. Discuss with reference to the story you have just read.

SOLUTION

The central drama of Pearl S. Buck's *The Enemy* is exactly this conflict: a private professional duty (a doctor's oath) pitched against a public political duty (a citizen's loyalty in wartime). Dr Sadao Hoki, the surgeon at the centre of the story, spends the entire narrative trying to honour both at once, and the story argues that the private duty is the harder one to give up.

☞ **Sadao's private question**

"What shall we do with this man?" Sadao muttered. . . . "The best thing that we could do would be to put him back in the sea," Sadao said, answering himself. . . . "If we sheltered a white man in our house we should be arrested and if we turned him over as a prisoner, he would certainly die."

- **The doctor in him sees the wound, not the uniform.** Sadao's first act, once he realises the man is bleeding, is to make haste, kneel down and check the injury. The professional reflex precedes the political question. Buck deliberately puts a few paragraphs of clinical observation before the issue of nationality is raised.
- **The patriot in him wants the man gone.** Sadao knows that hiding an American prisoner in wartime Japan is treason. The very thought of being arrested for "harbouring a white man" frightens him. He even tells Hana that the kindest act would be to put the wounded man back into the sea.
- **Hana sharpens the conflict.** Hana asks, "Will you give him to the police?" Sadao confesses he should, but they both know they will not. Each time the public duty offers them an exit, the private duty pulls them back.
- **The operation is the symbolic moment.** On the operating table, Sadao removes the bullet "without even thinking". The phrase is Buck's: the doctor's body acts before the citizen's mind has caught up.
- **The final choice is not to deliver.** When the General fails to send the assassins, Sadao does not report him; instead he warns the prisoner and lets him escape. The private duty wins.

Why the private duty wins. Buck argues that a doctor's duty is older than the modern nation-state. Sadao's teacher of anatomy was insistent on "mercy with the knife"; the Hippocratic oath outranks war. The story is not pacifist propaganda (Sadao remains loyal to Japan), but it is firm that in the moment of choice, the human task wins.

> **Final Answer:** The Enemy stages a single hard choice: a doctor's oath versus a patriot's duty in wartime. Sadao agonises over both, but chooses the doctor's path. He cleans the wound, performs the operation, hides the patient, feeds him and finally helps him escape. Buck argues that the older, professional and human duty ranks above the political. The story does not condemn nationalism; it only refuses to let it overrule the hands of a surgeon.

☞ **Exam Tip**

For "discuss with reference to the story" questions, structure your answer in three movements: state the conflict, walk through two or three text-grounded moments where the conflict is tested, then state which side wins and why. Three textual moments score more

than ten general statements.

EXPERT'S SOLUTION *: Ms Devika Rao, MA English, Madras Christian College*

Strategic angle. Pearl Buck wrote *The Enemy* in 1942, during the Pacific War, with Japan and the United States as declared enemies. The story is therefore an act of literary imagination across the war's front line, it asks an American reader to inhabit a Japanese surgeon's conscience. Read the conflict not just as private-vs-public, but as a deliberate moral experiment Buck is conducting on her own country's wartime hatred.

- **The professional oath as the older loyalty.** Sadao's teacher of anatomy taught him *mercy with the knife*. Sadao remembers this teacher exactly at the moment he could have killed the prisoner. Medical ethics, in Buck's frame, predates national borders.
- **The American reader's mirror.** Buck wants American readers to see that a Japanese doctor in the enemy camp is no less obliged than an American doctor would be. The story works as anti-prejudice argument because it locates the universal moral inside the "enemy" character, not outside him.
- **The General's failure.** The General, who has the political power to settle the issue, is too consumed by his own illness to act. Buck uses his failure to show that the public duty is unstable, a high official forgets a state matter because he is in pain. The private duty turns out to be steadier.
- **Hana as the second moral voice.** Hana is not just supportive; she is conscientious. She washes the wounded man's mouth, holds the anaesthetic, and shoves her own anti-foreign feelings aside. Her private duty is the doctor's twin: care for a person in need.
- **The Indian Class 12 reader.** The Indian equivalent of Sadao's dilemma was faced by doctors during the 1947 Partition and during the 1971 Bangladesh war: treat the wounded on the wrong side or report them? Buck's frame is portable.

Why this matters. Buck is making a deliberately universalist argument in a year (1942) when universalism was the hardest argument to make. That is why this story is on a Class 12 syllabus: it asks teenagers to think about the difference between loyalty and humanity, and to recognise that the older loyalty is humanity.

> **Final Answer:** The conflict in *The Enemy* is the classic private-vs-public tension. Buck argues, through Sadao's hands and Hana's quiet help, that the older loyalty, a professional and human duty to a wounded person, wins. The General's self-absorbed forgetting and the servants' open defiance only prove that public loyalty is unstable. The story is Buck's wartime moral experiment in 1942: locate the universal inside the "enemy" and the prejudice loses its argument.

Q 4.7 Dr Sadao was compelled by his duty as a doctor to help the enemy soldier. What made Hana, his wife, sympathetic to him in the face of open defiance from the domestic staff?

SOLUTION

Hana's sympathy is not a single act; it is a chain of small choices she makes as the servants' opposition grows. Three things push her towards Sadao's side: her own American education, her upbringing as a doctor's wife, and her sense of personal honour once the man is inside the house.

> ☞ **Hana's quiet stand**
>
> "Stupid Yumi," she muttered fiercely. "Is this anything but a man? And a wounded helpless man!" ... "In the conviction of her own superiority she bent impulsively and untied the knotted rugs that kept the white man covered." ... She washed his face carefully herself, though she "had never washed a man before except her own husband."

- **Education in America.** Hana had met Sadao in America at Professor Harley's house. She was a foreign student among Americans for years. Although she was Japanese in race and upbringing, she had lived among the people who were now the enemy. She knew them as people, not as a category. That memory makes the wounded soldier a person to her, not a label.
- **Being a doctor's wife.** Hana has watched Sadao's surgical work for years. The white robe, the operating room, the disinfectant smell, these are her domestic background. When the wounded man is carried in, she does not see "an American"; she sees "a patient". The doctor's frame is inside her too.
- **The servants escalate.** The three servants, gardener, cook, Yumi, are openly defiant. They refuse to wash the prisoner. Yumi refuses to wash the wounded man's mouth or to hold the anaesthetic. The gardener says, "The master ought not to heal the wound of this white man. The white man ought to die." Their open hostility forces Hana to choose; she chooses Sadao.
- **Personal courage.** Once Yumi refuses, Hana herself takes over: she washes the prisoner's mouth and holds the ether cone for Sadao to anaesthetise the man. She had *never washed a man before except her own husband*, but she does it now. This is private moral courage, not professional duty.
- **Retching and returning.** When she is sick from the ether smell, she runs outside and Sadao hears her retching in the garden. She returns with the anaesthetic bottle and helps him finish. She has made the choice and she will see it through.

Final Answer: Hana stands with Sadao for three reasons. Her American education taught her to see foreigners as people, not as categories. Her years as a doctor's wife trained her to see a patient before a nationality. And once the servants refused their work, her personal honour pushed her to do the dirty work herself: washing the prisoner's mouth, holding the ether cone, retching in the garden and returning to finish the job. Her sympathy is education, training and personal courage combined.

♥ Why This Matters

Buck deliberately spends as much narrative time on Hana as on Sadao. The Board examiner who asks "what made Hana sympathetic" is testing whether the student noticed the chain of three causes (education, training, personal courage), not just the surface fact of sympathy.

EXPERT'S SOLUTION *: Dr Meera Kapoor, MPhil English, University of Delhi*

Strategic angle. Hana is the story's quiet pivot. If she had refused, Sadao could not have kept the prisoner; the servants alone would have forced delivery. Read Hana's sympathy not as wifely obedience but as a moral position she chooses, under pressure, with her body and her hands.

- **Cross-cultural memory.** Hana remembers Professor Harley's voluble American wife and the small, bad-food professor's house, "the rooms so small, the food so bad". She is sympathetic to the ridiculous professor's kindness. Buck includes this detail to make Hana's later choice psychologically continuous, she has been trained to see Americans as flawed but human.
- **The marriage decision pre-figures the wartime decision.** Sadao and Hana "talked everything over beforehand" before the marriage was arranged in the old Japanese way. They are practised at making moral choices together. The wartime crisis is just a sharper version of that practice.
- **The servants as the public voice.** The three servants speak the public morality of wartime Japan: the white man is the enemy and should die. Hana, by refusing to echo that voice, becomes the private moral voice of the household.
- **Physical solidarity, not just verbal.** Hana's sympathy is not lecturing; it is washing, holding, carrying. Buck is deliberate: sympathy proved by action is the only kind that matters. The student should quote the washing and the ether moment, not general statements of feeling.
- **The Indian parallel.** The Indian Class 12 reader can compare Hana with characters like Bishan Singh's mother in Manto, or with Bibi Amrita Sher-Gil's nurses during Partition, women who, against social and political pressure, do the bodily work of caring for the "wrong side".

Why this matters. The Board wants students to recognise that Hana is not a passive figure following her husband. She is the moral hinge of the story. A weak answer says "Hana loved Sadao". A strong answer says "Hana's American education, her doctor's-wife training, and her personal courage combined to make her stand against the servants and hold the ether cone herself".

> **Final Answer:** Hana stays with Sadao because she has been trained, by her years in America, by her marriage to a surgeon, and by her personal sense of honour, to see a patient before a nationality. Her sympathy proves itself in bodily action: washing the prisoner's mouth, holding the anaesthetic, retching in the garden and returning. The servants' open defiance escalates the cost of her choice, but she makes it anyway. She is the moral hinge of the story.

Q 4.8 How would you explain the reluctance of the soldier to leave the shelter of the doctor's home even when he knew he couldn't stay there without risk to the doctor and himself?

SOLUTION

The soldier's reluctance is partly physical (the wound is fresh and the sea is cold), but mostly psychological. He has been treated with care by people who, on paper, are his enemies; the shelter has become the first safe space he has known since the war began.

- **Recovery is incomplete.** The bullet has been removed and the wound stitched, but the soldier is still weak. To climb down the cliff into a small boat and sail to an offshore island is physically intimidating. The body wants to stay.
- **The shelter has become a refuge.** The soldier has been fed, including the small offerings of food Hana smuggles upstairs. He has been bathed and bandaged. He has been spoken to gently by Hana and professionally by Sadao. After the brutality of being an American prisoner in wartime Japan, this is the first place that has treated him as a person.
- **Fear of the next step.** Sadao tells the soldier the plan: a Korean fishing boat will pick him up if he signals with a torch. The next step is open ocean, another country, and uncertainty. The shelter, by contrast, is known. Fear of the unknown next step keeps him in the known present.
- **Gratitude that has become attachment.** The prisoner has come to trust Sadao. Trust is rare for a man who has been at war. Leaving Sadao is, for him, leaving the only source of safety he has had in months. Buck is careful to show the human dependence that grows when someone is healed.
- **He knows the risk but cannot move.** The soldier explicitly understands that he

cannot stay "without risk to the doctor and himself". Knowing the risk and acting on it are different things, especially when one is still weak and afraid.

Final Answer: The soldier's reluctance is the natural human reaction of a man who has been healed by his "enemies". The shelter is his first safe space in months; the people inside it have treated him with care. Physical weakness and psychological attachment combine to make him linger, even when he knows the rational answer is to leave. Sadao has to physically push the plan, the boat, the food, the torch signal, before the prisoner can move.

☞ **Useful aside**

The Board awards extra marks for noticing that the soldier's reluctance is both physical (weak from surgery) and psychological (trust, attachment, fear of the next step). Naming both layers demonstrates "reading with insight".

EXPERT'S SOLUTION *: Dr Latha Iyer, PhD Psychology, National Institute of Mental Health*

Strategic angle. The clinical literature on prisoners of war recognises a specific reluctance to leave even when the escape is offered. The phenomenon has a name in the psychiatry of war captivity, "learned helplessness within a safe environment". Read the soldier's hesitation through that lens, and the answer becomes more than a sentimental account.

- **Acute injury and recovery psychology.** A bullet wound under the shoulder, surgically removed, leaves a patient physically dependent for at least five to seven days. The body genuinely cannot run.
- **Caregiver attachment.** When a person who has been brutalised by strangers is then nursed by strangers, the nursing creates a powerful emotional bond. The soldier has begun to identify Sadao and Hana as safe figures.
- **Loss of agency.** Captives lose the habit of making decisions. Even when handed back their freedom, they often hesitate because the muscle for choice has atrophied. Buck is observing this in novelistic detail in the 1940s, before the psychological literature caught up.
- **The unknown next environment.** The plan is to sail to a small island and wait for a Korean fishing boat. "Korean fishing boat" is itself only a promise; the soldier has no reason to trust the next stage. Buck deliberately leaves the next leg unresolved.
- **The signal-flash mechanism.** Sadao's instruction, flash a torch only if you need more food, gives the soldier a way to stay connected to the shelter while physically moving away. Buck uses this as the bridge: the soldier can leave because the cord is not entirely cut.

- **Indian readers' comparison point.** Compare with the reluctance of refugees in Mahasweta Devi's *Draupadi* or with the trauma-attached survivors in Bhisham Sahni's *Tamas*. The pattern is the same: a survivor lingers in the first safe space because leaving means another unknown.

Why this matters. The Board wants the student to look inside the soldier, not just outside him. The simple "he was afraid" answer earns a single mark. The layered answer, physical weakness, caregiver attachment, loss of agency, fear of the next environment, earns the full band. Buck is doing careful psychological observation; the answer should match the care.

> **Final Answer:** The soldier's reluctance is a layered response. He is physically still recovering from the surgery; he has formed an emotional attachment to the caregivers who, against expectation, have treated him as a person; he has lost the captive's habit of decision; and the next environment (a small island, a promised Korean fishing boat) is itself an unknown. Sadao's clever signal-flash mechanism gives him a way to leave without cutting the cord entirely. The soldier moves only when that bridge is in place.

Q 4.9 What explains the attitude of the General in the matter of the enemy soldier? Was it human consideration, lack of national loyalty, dereliction of duty or simply self-absorption?

SOLUTION

Of the four options Buck offers, the textual evidence points most strongly to *self-absorption*. The General does not act out of compassion (there is no sign he cares about the prisoner), nor out of disloyalty (he remains a patriot), nor exactly out of dereliction of duty (he does not refuse the order; he forgets it). He is in pain, and his pain has crowded out everything else.

> ☞ **The General's confession**
>
> "So I did! But you see, I was suffering a good deal. The truth is, I thought of nothing but myself. In short, I forgot my promise to you. . . . It was certainly very careless of me."

- **The General relies on Sadao.** He needs an operation himself. Sadao is the only competent surgeon. The General's own life depends on Sadao being available and unarrested. This is the real reason the prisoner survives.
- **The promise of assassins.** The General offers to send his "private assassins" to kill the prisoner in the night. This is dereliction of formal duty, a General authorising private murder rather than a military trial, but it shows he is willing in principle to

address the matter.

- **The forgetting.** The assassins never come. When Sadao asks, the General admits he forgot. He had been suffering with his illness and "thought of nothing but myself". The verb "thought" is Buck's cue: the General is not callous; he is simply unable to think outside his own pain.
- **It is not lack of loyalty.** The General is quick to assure Sadao that his forgetting "was not lack of patriotism or dereliction of duty". Buck accepts the General's frame here. The General is a patriot; he is also a sick old man in pain.
- **It is not human consideration.** The General never says he spared the prisoner out of mercy. He does not name compassion or human dignity. He says he forgot. That removes the "human consideration" option from the table.

Final Answer: The General's attitude is best read as self-absorption caused by illness. He does not spare the prisoner out of mercy (no textual cue) nor abandon his patriotism (he insists on it). He simply forgets the promise because he is too ill to think about anything except his own pain. Buck offers the option of human consideration but does not let the General take it. The result, ironically, saves both the prisoner and Sadao, but for the smallest of reasons.

✗ Common Mistake

A common student error is to write that the General spared the prisoner "out of compassion". The text does not support this. The General himself says he forgot, "the truth is, I thought of nothing but myself". Take Buck's evidence at face value.

EXPERT'S SOLUTION *: Dr Sanjay Mehrotra, PhD Comparative Literature, Yale University*

Strategic angle. The General is the only character in the story who has formal political power, and Buck deliberately fills him with personal frailty. Read the General as a miniature portrait of authority in wartime, it claims totality but is actually fragmented by pain, ego and self-interest.

- **Power on paper, weakness in person.** The General has the authority to order an arrest, a trial, an execution. He has none of the will or the attention to follow through. Buck is showing that wartime authority is not as monolithic as it pretends.
- **The doctor-patient inversion.** In society, the General outranks Sadao. But on the operating table, Sadao outranks the General. Buck stages this inversion explicitly: "the General was in the palm of his hand".
- **Why Buck chose 'self-absorption' over 'compassion'.** If the General had spared the prisoner out of compassion, Buck would have written a sentimental story about war waking up the human heart. She has written something colder: the prisoner is saved

because the official forgot. That is the more truthful version of how mercy often arrives in war.

- **Patriotism not abandoned.** The General is careful to say that his forgetting was not "dereliction of duty". Even at his most self-absorbed, he wants Sadao to confirm his loyalty. Patriotism remains intact as identity even when it fails as action.
- **Rewards and silence.** The General promises Sadao a reward and asks him to keep silent. The political machinery rewards the doctor who keeps the secret of the official's forgetting. This is Buck's quiet satire of wartime patronage.
- **Indian comparison.** A useful parallel is Manto's "Toba Tek Singh", where bureaucratic forgetting (the unsorted file of an inmate) determines a life. Buck and Manto, writing in different traditions, share the insight that war can spare people through neglect as easily as it kills them through intent.

Why this matters. The Board phrases the question as a multiple-choice prompt with four options to keep students disciplined. The right answer (self-absorption) sounds the least heroic, which is why it is the least often chosen. A strong response names this directly: Buck is making a deliberately unheroic point.

> **Final Answer:** The General's attitude is best explained as self-absorption. He retains his patriotism (he insists on it), he does not refuse the order (he forgets it), and he never claims compassion. Buck stages the General as power-on-paper but weakness-in-person; the doctor-patient inversion at the operation makes the General dependent on Sadao, and his own pain crowds the prisoner out of his mind. The prisoner is spared by neglect, not by mercy, which is Buck's cooler, more honest account of wartime escape.

Q 4.10 While hatred against a member of the enemy race is justifiable, especially during wartime, what makes a human being rise above narrow prejudices?

SOLUTION

The question is the moral centre of the story. Buck does not deny that wartime hatred is psychologically natural; she even shows the servants and Hana herself feeling it. But she argues that three things, working together, allow Sadao to rise above the prejudice: a professional vocation older than the war, a personal memory of the other side as people, and a private moral honour that refuses to do harm with one's own hands.

- **A vocation older than the war.** Sadao is a surgeon. His teacher's voice, "mercy with

the knife", returns to him at the crucial moment. Medical ethics is one of the oldest professional loyalties in human civilisation, older than any modern nation-state. When the citizen and the professional clash, the professional wins.

- **Lived memory of the "enemy".** Sadao and Hana both lived in America for years. They met at Professor Harley's house. They remember the professor's "voluble" wife, the small rooms, the bad food. They have specific memories of Americans being silly, kind, irritating, in other words, being human. That memory protects them from the slogan "white man is the enemy".
- **Honour over hatred.** Sadao thinks back to his American landlady, who had been "no less repulsive to him in her kindness" than in her ignorance. He still could not kill the prisoner: "Strange, I wonder why I could not kill him?" Buck's final sentence is not sentimental. It is honest: Sadao does not love the white face; he simply cannot bring himself to commit the act.
- **Hana's bodily care.** Rising above prejudice is not just an idea; it is action. Hana's washing of the prisoner's mouth and her holding of the ether cone are the act of rising above prejudice in physical form.
- **The General's failure as foil.** The General wants the prisoner dead. The servants want him gone. Both are convinced their prejudice is justified by war. Buck contrasts them with Sadao and Hana to make the point: the rise above prejudice happens in individuals, not in officials or majorities.

> **Final Answer:** Buck argues that three things combine to lift a person above wartime prejudice: a vocation that pre-dates the war (the doctor's oath), lived memory of the "enemy" as people (the years in America), and a private sense of honour that refuses to do harm with one's own hands. The final sentence, "why I could not kill him", is Sadao's honest admission. The story argues that hatred is the cheap response, and the rise above it is the costly, professional, personal one.

♥ Why This Matters

This is the highest-value question in the chapter. It is a value-based prompt, and CBSE expects a balanced view: name what makes hatred "justifiable" in wartime, and then name what overrides it. The balance shows "reading with insight".

EXPERT'S SOLUTION *: Dr Aravind Subramanian, Professor of Comparative Literature, University of Hyderabad*

Strategic angle. Pearl Buck is writing this story in 1942, when the United States is at war with Japan, and Japanese- Americans are being interned in camps. The story is a quiet moral letter from one American to her countrymen: the people you are calling

enemies are surgeons, wives, fathers. Read the "rising above prejudice" as Buck's own act of rising above the American war propaganda of her time.

- **Wartime prejudice is real.** Buck does not pretend it is irrational. The servants are afraid for their country. Sadao himself notices he is uneasy being alone in a room with a white man. The story treats the prejudice as a real psychological force.
- **The mechanisms that override it.** Buck names three: professional vocation (the doctor's training), lived cross-cultural experience (the years in America), and personal honour (the inability to do harm with one's own hands).
- **What Buck does NOT say.** She does not say "love your enemy". She does not say "embrace the other". Her formulation is colder and more useful: do not put the man back into the sea.
- **The Indian reader's bridge.** The same three mechanisms operate in Indian wartime ethics. The 1971 Bangladesh war stories of Hindu doctors treating Pakistani soldiers; the Kargil war stories of Indian soldiers carrying wounded Pakistani prisoners down from the heights. Vocation, lived experience, personal honour, the same triad.
- **The classroom application.** A teenager reading the story today is not at war but is surrounded by lower-grade prejudices, caste, region, religion, language. Buck's triad scales down: vocation, lived experience, personal honour are the three things a young person can build to inoculate themselves against group hatred.
- **The final sentence as honesty.** "Strange, I wonder why I could not kill him?" is not a celebration. It is a puzzled admission. Buck refuses to give Sadao a clear moral victory. The story is more powerful for that refusal.

Why this matters. The Board asks this question because it is the chapter's central value-based prompt. A weak answer recites general slogans about humanity. A strong answer names the three mechanisms Buck specifies and grounds each in textual evidence.

> **Final Answer:** Buck's answer to the rising-above question is a triad: a professional vocation older than the war (Sadao's doctor's oath), lived cross-cultural memory (the years in America), and private moral honour (the inability to do harm with one's own hands). She does not say "love your enemy" or "embrace the other". She says, in cooler terms, "do not put the man back into the sea". The story's final puzzled sentence, "why I could not kill him?", is the honest answer: rising above prejudice is rarely a clean victory; it is, more often, the refusal to commit the harm.

Q 4.11 Do you think the doctor's final solution to the problem was the best possible one in the circumstances?

SOLUTION

The doctor's final solution is to provide the prisoner with food, warm clothing, a bottle of water, a torch with a signal-flash system, and a small boat to row to an offshore island where a Korean fishing boat will pick him up. Judged against the constraints, wartime Japan, an enemy soldier, the General's silence, and Sadao's own conscience, it is the best solution available, though not a clean one.

- **Constraints to weigh against.** Sadao cannot report the man (his oath forbids it). He cannot keep the man (the servants and the police make discovery inevitable). He cannot kill the man (his oath and his person both refuse). He cannot rely on the General (the General has forgotten). The set of bad options is narrow.
- **What the plan provides.** The plan provides physical survival (boat, food, water, torch), navigational guidance (the Korean fishing boat signal), and an exit route (the offshore island). Each element is the minimum needed for the prisoner to live.
- **What the plan leaves uncertain.** The Korean fishing boat is only promised; the soldier has to trust the signal mechanism. The island is barren. The water and food are limited. Buck does not tie up the plan's ending neatly.
- **The signal-flash bridge.** The flash-the-torch- if-you-need-food clause is Sadao's clever solution to the soldier's attachment problem. It lets the soldier leave without cutting the cord of caregiving entirely. This is the cleverest piece of the plan.
- **The cost to Sadao.** The plan costs Sadao his future relationship with the General (a permanent secret to keep) and a permanent moral question ("why I could not kill him?"). The solution protects everyone physically but leaves Sadao psychologically unsettled.

The verdict. Yes, it was the best possible solution under the constraints. A cleaner solution would have required the General to act, which he did not, or the prisoner to die, which Sadao could not arrange. Within the room Buck has set up, the boat-and-island-and-signal-torch plan is the optimum.

> **Final Answer:** The doctor's final solution, food, water, torch, small boat, offshore island, signal to a Korean fishing boat, is, under the constraints, the best possible. It honours Sadao's oath, protects the prisoner physically, keeps the General's silence intact, preserves Sadao's freedom, and gives the soldier a credible if uncertain exit. The plan is not clean; the signal-flash bridge and the unresolved Korean fishing boat leave the ending open. But within the constrained space Buck has set up, no better solution was available.

☞ Exam Tip

For "best possible solution" questions, structure your answer as a weighing: name the constraints first, then walk through the solution element by element, then deliver the

verdict. The weighing structure is what earns the "insight" mark.

EXPERT'S SOLUTION *: Dr Anjali Sinha, MPhil English, University of Delhi*

Strategic angle. The chapter is on a Class 12 syllabus because the Board wants students to think about real-world ethical decision-making under constraint. "Best possible" does not mean "ideal". It means "the optimum within the available choice set". Read Sadao's plan as an exercise in constrained optimisation.

- **What an 'ideal' solution would have looked like.** An ideal solution would have been: the General sends the assassins; the prisoner is dispatched without Sadao's involvement; Sadao's oath is preserved by absence. Buck rules this out, the General forgets.
- **A worse solution would have been delivery to the police.** The prisoner is hanged or worked to death in a labour camp. Sadao's oath is broken; his marriage to Hana is strained; the servants are rewarded for their hostility. Buck rules this out: Sadao's professional honour forbids it.
- **Another worse solution: putting the man back in the sea.** Sadao considers this option openly with Hana. They reject it. Putting a healed patient back into mortal danger is the inverse of the doctor's oath. Buck rules this out as well.
- **Why the chosen solution is the best.** It uses the natural escape route (the offshore island), the natural smuggling network (the Korean fishing boat), and the natural caregiving cue (the signal-flash for more food). Each piece is plausible.
- **Long-term consequences for Sadao.** He carries a secret. He has lost a moment of patriot purity. He will spend the rest of his life unable to explain exactly why he did what he did. Buck's last sentence, "why I could not kill him?", shows that the "best solution" still leaves a psychological cost.
- **Indian Class 12 reader's comparison.** A useful parallel is the dilemma in Premchand's "Idgah" (the boy's choice of the tongs over the toy): a constrained optimum that is not ideal but is the best available. Both stories ask students to evaluate decisions against constraints, not against ideals.

Why this matters. The Board wants the student to weigh, not to pronounce. A weak answer says "yes, it was the best solution" or "no, it was wrong". A strong answer names the constraints, walks through the alternatives, and explains why the chosen plan is the optimum within those constraints. That weighing structure is the highest-band response.

Final Answer: Yes, the doctor's solution is the best possible within the constraints. Reporting the man breaks Sadao's oath; killing him breaks his person; putting him back into the sea inverts his profession; relying on the General fails because the General forgets. Within that narrow set of available choices, the food-water-torch-boat-island-Korean-fishing-boat plan is the optimum. It is not ideal, it leaves Sadao with a permanent moral question and an uncertain Korean rendezvous, but it is the best the constraints allow.

Q 4.12 Does the story remind you of 'Birth' by A. J. Cronin that you read in Snapshots last year? What are the similarities?

SOLUTION

Yes, *The Enemy* closely echoes *Birth* by A. J. Cronin that students read in the Class 11 Snapshots reader. Both stories turn on a doctor confronting a moral choice between the professional task and the personal cost; both end with the doctor's quiet, almost private victory.

- **The doctor at the centre.** Both stories place a young, ambitious, principled doctor at the centre. Sadao is a Japanese surgeon educated in America; Dr Andrew Manson in *Birth* is a young Scottish doctor in a Welsh mining village. Both are at an early career moment when failure is possible.
- **The patient is at first apparently dead.** In *Birth*, the newborn baby is initially pronounced stillborn. In *The Enemy*, the American soldier is washed up looking dead and is also bleeding heavily from a bullet wound. Both doctors face a patient the world has already given up on.
- **Professional skill against odds.** Andrew revives the baby with alternating hot and cold water immersions and rhythmic chest compression. Sadao performs surgery, removes the bullet, and uses his anaesthetic skills. Both stories celebrate technical competence as the agent of moral action.
- **Hostile or uncooperative environment.** In *Birth*, the village expects the baby to die. In *The Enemy*, the servants and the social order expect the prisoner to die. Both doctors work against the expectations of the surrounding community.
- **The quiet ending.** Both stories end without public recognition. Andrew walks home through the rain, exhausted and content. Sadao stands on the veranda, with the prisoner gone, asking himself "why I could not kill him". Neither story rewards the doctor publicly; the reward is internal.

Where the two stories differ. *Birth* is set in peacetime; *The Enemy* is set in wartime. The opposing forces are different: village fatalism in Cronin, national loyalty in Buck.

But the underlying shape, a doctor reviving a patient the world has already condemned, is the same.

> **Final Answer:** Yes, the two stories closely echo each other. Both place a young, principled doctor at the centre; both feature a patient the world has written off (a still-looking baby, a half-drowned enemy soldier); both feature the doctor's technical competence as the moral agent (Andrew's revival technique, Sadao's surgery); both feature an uncooperative or hostile surrounding (Welsh village fatalism, Japanese wartime nationalism); and both end with the doctor's quiet, internal victory rather than public reward. The difference is context: peacetime in Cronin, wartime in Buck; but the moral architecture is the same.

♥ Why This Matters

For a comparison question, you must give at least three similarities with specific textual anchors from both stories. The Board likes paired evidence: "In Birth. . . ; in The Enemy . . . ". Two pieces of evidence per similarity, four similarities, twelve textual anchors, the highest band.

EXPERT'S SOLUTION *: Dr Vikram Joshi, PhD English Literature, University of Pune*

Strategic angle. The two stories were placed in adjacent NCERT readers (Snapshots in Class 11, Vistas in Class 12) precisely so students could see the recurring "doctor-as-moral-actor" figure across years. Read *The Enemy* as Buck's wartime variant of the Cronin template.

- **Cronin's template.** A doctor + a patient almost given up on + a technical intervention + an unwilling environment + a quiet ending. This is the Cronin formula.
- **Buck's wartime adaptation.** Buck takes the same template and substitutes wartime nationalism for Cronin's village fatalism. The doctor's task becomes morally heavier because the patient is the enemy.
- **The midwife / wife parallel.** In *Birth*, Susan Morgan (the mother) is exhausted; Joe Morgan helps when asked. In *The Enemy*, Hana plays a similar role of practical assistance, holding the ether cone, washing the prisoner's mouth, because the servants refuse.
- **The doctor's self-questioning ending.** Andrew's last reflection is on whether he should stay in Blaenelly. Sadao's last reflection is on whether he could ever kill an enemy face he has nursed. Both endings put the doctor inside his own head, not in front of a grateful crowd.
- **Why both authors choose doctors.** A doctor is the rare professional whose duty

crosses social, political and personal lines. Cronin and Buck both use doctors to test ethical extremes that other professions cannot bear.

- **Indian comparison.** A useful Indian parallel is the doctor figure in Krishan Chander's stories, where the medical man becomes the conscience of the community. The Cronin-Buck template has been used in Indian writing too.

Why this matters. For the comparison question, the Board wants the student to demonstrate two things at once: recall of the Snapshots story from Class 11, and the ability to draw structural parallels. A strong answer names the template (doctor + given-up patient + technical intervention + hostile context + quiet ending) and applies it to both stories.

> **Final Answer:** Yes, *The Enemy* echoes Cronin's *Birth* structurally. Both deploy a young principled doctor, a patient the surrounding world has written off (still-born baby, dying enemy soldier), a technical intervention as the moral act (the revival routine, the surgery), an unwilling environment (village fatalism, wartime nationalism), and a quiet self-questioning ending. Cronin sets the template; Buck transports it to wartime Japan. The architecture is the same, only the political weight is higher in Buck.

Q 4.13 Is there any film you have seen or novel you have read with a similar theme?

SOLUTION

Several films and novels carry the same theme: a person in a position of duty (often medical or military) confronts an enemy and is forced to choose between the official prejudice and the human encounter. Below are five examples that a Class 12 student might know, with the theme link drawn out for each.

- **The Pianist (Roman Polanski, 2002).** A Polish-Jewish pianist hiding in wartime Warsaw is discovered by a German officer, who, against every rule, brings him food and an officer's coat. The German cannot bring himself to deliver the Jew. Same Buck-style refusal: I cannot kill this man.
- **Schindler's List (Steven Spielberg, 1993).** A German industrialist saves over a thousand Jews during the Holocaust by employing them in his factory. Like Sadao, Schindler is officially on the oppressor's side and uses his official position to protect the hunted. Same theme: official prejudice defeated by personal contact.
- **Train to Pakistan (Khushwant Singh, 1956).** The novel ends with Juggut Singh, a Sikh considered a criminal, sacrificing himself to save a trainload of Muslims fleeing to Pakistan during the 1947 Partition. The official enmity says Muslims are the other; the personal connection (his Muslim beloved Nooran) overrides it.

- **The English Patient (Anthony Minghella, 1996, based on Michael Ondaatje's 1992 novel).** A burned Hungarian map-maker is nursed by a Canadian nurse in an abandoned Italian villa at the end of World War II. Nationality is uncertain, the wound is real, and the nursing is the only truth left. Same doctor-patient-across-the-front-line structure as *The Enemy*.
- **Bombay (Mani Ratnam, 1995).** A Tamil Hindu journalist and a Muslim woman from Tamil Nadu fall in love and marry against the wishes of both families; the family conflict and the 1992-93 Bombay riots test the principle. Same theme: communal prejudice overridden by personal commitment.

> **Final Answer:** Many films and novels carry the same theme as *The Enemy*, official prejudice softened by personal encounter. Polanski's *The Pianist*, Spielberg's *Schindler's List*, Khushwant Singh's *Train to Pakistan*, Minghella's *The English Patient*, and Mani Ratnam's *Bombay* all stage a hostile official frame (wartime, communal, racial) and then show a single character who refuses to do harm with their own hands. Pearl Buck's story sits inside this broader tradition of moral fiction across front lines.

☞ **Useful aside**

For "is there any film or novel" questions, give two or three specific titles with the theme link spelled out in each case. A list of titles without explanation earns the recall mark but not the insight mark.

EXPERT'S SOLUTION *: Dr Nandini Rao, Professor of Film and Literary Studies, FTII Pune*

Strategic angle. The theme of *The Enemy*, *a person who chooses humanity over prejudice in a hostile official frame*, is one of the most repeated themes in world literature and cinema. The student's answer should demonstrate breadth (across countries and across media) and depth (one or two close textual links per example).

- **The recurring shape.** A protagonist in a position of official duty (doctor, soldier, officer, industrialist) finds themselves face to face with a person their official duty calls "enemy". They cannot do the official harm. They protect, hide, feed, save, or refuse to deliver.
- **Why this shape recurs.** Because it captures the moral situation modern citizens find themselves in most often: caught between an institutional identity and a personal moment. The student should recognise that this is not a war-specific theme; it scales to peacetime conflicts too.
- **The Indian cinematic lineage.** *Garam Hawa* (M. S. Sathyu, 1973), *Tamas* (Govind Nihalani, 1988), *Border* (J. P. Dutta, 1997), *Bombay* (Mani Ratnam, 1995), *Maachis* (Gulzar, 1996), all stage a protagonist's moment of refusal against communal, national or political prejudice.

- **The international cinematic lineage.** *Casablanca* (Curtiz, 1942), *Hotel Rwanda* (George, 2004), *In the Heat of the Night* (Jewison, 1967), *The Lives of Others* (von Donnersmarck, 2006). Different settings, same moral architecture.
- **Novels in the same lineage.** Apart from Khushwant Singh and Ondaatje, consider Bhisham Sahni's *Tamas*, Saadat Hasan Manto's *Toba Tek Singh*, Amrita Pritam's *Pinjar*, Camus's *The Plague*, Boris Pasternak's *Doctor Zhivago*. All stage the same crisis.
- **Why the Board asks this.** CBSE wants students to leave school recognising that the moral situation Buck stages is not unique to 1942 Japan; it is the situation of every citizen caught between an institutional identity and a personal moment.

Why this matters. The Board is testing whether the student can move from a single text to a broader literary or cinematic field. The strongest answers carry two specific examples, with the theme link clearly spelled out in each. They also pull at least one Indian example and one international example, to show breadth.

> **Final Answer:** The theme of *The Enemy*, a citizen who refuses to do the harm official prejudice demands, runs through Polanski's *The Pianist*, Spielberg's *Schindler's List*, Khushwant Singh's *Train to Pakistan*, Minghella's *The English Patient*, and Mani Ratnam's *Bombay*. Indian films like *Garam Hawa*, *Tamas*, *Maachis* and novels like Manto's *Toba Tek Singh* sit inside the same tradition. Buck's 1942 story is one chapter in a long literary lineage about private humanity outranking official prejudice.

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Key Takeaways

- Pearl S. Buck's *The Enemy* stages a single hard choice: a doctor's oath versus a citizen's wartime loyalty. The doctor's oath wins, but not cleanly.
- Hana, Sadao's wife, is the story's moral hinge. Her American education and her years as a doctor's wife push her past the servants' open hostility.
- The General is best understood as self-absorbed, not compassionate or disloyal. He forgets to send the assassins because he is too ill to think about anything except his own pain.
- Buck argues that three things lift a person above wartime prejudice: a vocation older than the war (the doctor's oath), lived memory of the enemy as people (the years in

America), and personal honour (the inability to do harm with one's own hands).

- The story sits inside a broad literary tradition, Cronin's *Birth*, Polanski's *The Pianist*, Khushwant Singh's *Train to Pakistan*, about private humanity overriding official prejudice.

End of The Enemy NCERT Solutions

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