

# CREATIVE WRITING AND TRANSLATION STUDIES

Class XI

(Code No.: 069)

## Sample Question Paper-1

Time allotted: 3 hrs

Max Marks: 80

### SECTION A

20 marks

#### READING COMPREHENSION

Read the given passage and answer the questions that follow:

8 marks

Beyond their sensuous delight, the forms and colours of Nature have a new charm for us in our perception, that not one ornament was added for ornament, but is a sign of some better health, or more excellent action. Elegance of form in bird or beast, or in the human figure, marks some excellence of structure: or beauty is only an invitation from what belongs to us. 'Tis a law of botany, that in plants, the same virtues follow the same forms. It is onsmustfurnisha\* rule of largest application, true in a plant, true in a loaf of bread, that in the construction of any fabric or organism, any real increase of fitness to its end, is an increase of beauty.

The lesson taught by the study of Greek and of Gothic art, of antique and of Pre-Raphaelite painting, was worth all the research, — namely, that all beauty must be organic; that outside embellishment is deformity. It is the soundness of the bones that ultimates itself in a peach-bloom complexion: health of constitution that makes the sparkle and the power of the eye. 'Tis the adjustment of the size and of the joining of the sockets of the skeleton, that gives grace of outline and the finer grace of movement. The cat and the deer cannot move or sit inelegantly. The dancing-master can never teach a badly built man to walk well. The tint of the flower proceeds from its root, and the lustres of the sea-shell begin with its existence. Hence our taste in building rejects paint, and all shifts, and shows the original gain of the wood: refuses pilasters and columns that support nothing, and allows the real supporters of the house honestly to show themselves. Every necessary or organic action pleases the beholder. A man leading a horse to water, a farmer sowing seed, the labors of haymakers in the field, the carpenter building a ship, the smith at his forge, or, whatever useful labor, is becoming to the wise eye. But if it is done to be seen, it is mean. How beautiful are ships on the sea! but ships in the theatre, — or ships kept for picturesque effect on Virginia Water, by George IV., and men hired to stand in fitting costumes at a penny an hour! — What a difference in effect between a battalion of troops marching to action, and one of our independent companies on a holiday! In the midst of a military show, and a festal procession gay with banners, I saw a boy seize an old tin pan that lay rusting under a wall, and poisoning

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\*word coined by author, poetic licence

it on the top of a stick, he set onsmustfurnishit turning, and made it describe the most elegant imaginable curves, and drew away attention from the decorated procession by this startting beauty.

(From Beauty by Ralph Waldo Emerson)

- i. Read the first and last lines of the first paragraph and say what the writer is talking about. Answer in a phrase or a sentence. 1
- ii. What has the writer associated beauty with? 1
- iii. To what does the writer attribute beauty, charm and grace in the human form? 1
- iv. Which do you find more attractive: a painted piece of woodwork or one with the original grains of the wood? Why? 2
- v. Pick the two words in line 3 of the second paragraph that are contradictory to each other. 1
- vi. What style has the writer used in this text? 2

2. **Read this excerpt from a play and answer the questions that follow:** 6 marks

VISWAS: I didn't like that one.

JAIRAJ: You didn't like *Jayadeva's Geeta Govindam*?

VISWAS: Oh no!

JAIRAJ: No?

VISWAS: Oh no! No! I mean I don't have anything against him.

JAIRAJ: Then what was it you didn't like?

VISWAS: Well, nothing...Well, on second thoughts, I quite liked it.

JAIRAJ: (to LATA) Your friend didn't like the *Ashtapadi*. Ask him what was wrong with it.

LATA: (reading the reviews). Huh?

VISWAS: I didn't say I didn't like the *Ashtapadi*.

JAIRAJ: You did.

VISWAS: No, I didn't.

JAIRAJ: You mean I am hearing things. I'm growing old. Is that what you want to say?

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\*word coined by author, poetic licence

VISWAS: No! I loved the *Ashtapadi*. How can I hate something when I don't even know what it means?

LATA: But you can love it, I notice.

VISWAS: Well, it was tenderly intense and intensely tender and all that. But...

JAIRAJ: But what? You didn't like her interpretation? What did you want her to do? Talk to her parrot while she is waiting?

VISWAS: No, I didn't mean that.

LATA: Vishy, you're being wishy-washy again.

JAIRAJ: Speak up, son.

VISWAS: It was too erotic.

[*Silence.*]

JAIRAJ: My wife danced that same item thirty years ago.

VISWAS: I admire her courage.

LATA: So- you feel it shouldn't be done?

VISWAS: (*uncomfortable*). I really can't say. I don't know much about these things.

JAIRAJ: But you think you know enough to pass judgment.

VISWAS: I'm not passing judgment. I simply gave my opinion, that's all.

JAIRAJ: I'm glad you have an opinion. You are welcome to it for whatever it is worth.

VISWAS: Look, I know I'm not very knowledgeable on the subject. I merely said that because it was Lata who was dancing and...

JAIRAJ: Finish what you were saying. (*VISWAS remains silent.*) So now we are getting closer to your opinions. You don't want Lata dancing erotic numbers.

LATA: Daddy, you make it sound so crude. 'Erotic numbers'?

JAIRAJ: There's nothing crude about it. I danced the same item. For the army. A friend of ours arranged a programme and the money was good. Your mother was too scared and they only wanted a woman. So I wore your mother's costume, a wig and -whatever else was necessary to make me look like a woman, and danced. They loved it. They loved it even more when they found out I was

a man. Of course, knowing the army that may not be very surprising, (to VISWAS) What do you say to that?

VISWAS: I admire her courage. Look, I don't mean I object to her dancing. It is her passion and it wouldn't be fair for me to....All I'm saying is that.... What am I saying? (*Thinks.*) Yes! That it really isn't necessary to make it so...you know. At least I don't think so. Of course, you may think so, but I don't. And I don't know what she thinks about it so... *(He shrugs his shoulders and laughs nervously.)*

*(From Mahesh Duttani's Dance Like a Man)*

Questions:

- |   |   |
|---|---|
| i. What are the characters talking about?   | 1 |
| ii. What is Viswas unhappy about?   | 1 |
| iii. What is the relationship between Lata and Viswas?  | 1 |
| iv. How is Jairaj's viewpoint on the Ashtapadi different from that of Viswas?<br>Would you call Viswas a prude? | 2 |
| v. Do you think this event might affect their relationship? Why/why not?  | 1 |

3. **Read the poem and answer the questions.** 6 marks

*When I see birches bend to left and right  
Across the lines of straighter darker trees,  
I like to think some boy's been swinging them.  
But swinging doesn't bend them down to stay.  
Ice-storms do that. Often you must have seen them  
Loaded with ice a sunny winter morning  
After a rain. They click upon themselves  
As the breeze rises, and turn many-colored  
As the stir cracks and crazes their enamel.  
Soon the sun's warmth makes them shed crystal shells  
Shattering and avalanching on the snow-crust  
Such heaps of broken glass to sweep away  
You'd think the inner dome of heaven had fallen.  
(From *Birches* by Robert Frost)*

- |   |   |
|---|---|
| i. What happens to them after an ice storm?                                     | 1 |
| ii. What is the effect of the sun on the ice-laden birch trees?                 | 1 |
| iii. Pick two words that denote or evoke the sense of sound in the above lines? | 2 |
| iv. To what has the poet compared the dome of heaven?                           | 1 |
| v. Pick the line that uses alliteration to the maximum.                         | 1 |

## Section B - Writing

### PART I - CREATIVE WRITING

4. Recent research reports point towards a loss of habitat and the extinction of various species of birds. This process is further accelerated due to rampant deforestation and consequent climate change. Write a report for a leading national daily on 'Endangered Earth'. You are Alka/Angad. (150-200 words). 5 marks
5. You had a peculiar experience today. A person whom you always believed to be a no-good-person does you a good turn and that too unselfishly. Write a diary entry recounting the incident and your feelings at the end of the day. Mention any learning you may have had. (150-200 words) 5 marks
6. **Using the details given in the travel guide write a travelogue of about 400-500 words on Chaukori in Uttarakhand.** 5 Marks

#### **Travel Guide**

##### **Making tracks**

Chaukori is 480 km from Delhi and 183 km from Nainital. The closest railhead is at Kathgodam, 214 km, from where buses and tourist taxis are available. Naini Saini at Pithoragarh, 114 km, is the nearest airstrip. The most convenient way to get here is to drive from Delhi, via Nainital.

##### **Best time to go**

March to June and mid-September to November are the best months to be here, though Chaukori has a bracing climate throughout the year. Light woollens are fine for summer, but carry heavy clothing if visiting in the winter months.

##### **Room with a view**

The KMVN Tourist Bungalow is the only accommodation available at Chaukori. Contact the District Information Office at Pithoragarh, Tel 05964-22549.

**Other details:** Charming hill station-peaceful sleepy hamlet-untouched by development-free from active tourism-visible peaks Nanda Devi, Nanda Kot and the famous five of Panchuli-simple one-horse road-joys of laidback holiday-basking in sunshine and breathing fresh mountain air-sunset and sunrise glorious view-forest-pine, oak, rhododendron-mosses underfoot-tea gardens on slopes-fruit orchards and cornfields-great mountain holiday.

7. Write a short lyrical poem on any one of the themes given below. You may use figures of speech to embellish your poem and make it more effective. 5 marks

- \* Rains after scorching summer ...
- \* The little village you have your roots in ...
- \* Motherland ...
- \* Reminiscences of school ...
- \* Glory of a festival ...

## PART II - TRANSLATION

8. Given below is an excerpt from a translation of a story. Read the original in Hindi (also given below) and complete the passage. 4 marks

After the sweet shops, there are some hardware shops, some metal shops, and some more shops selling artificial jewellery. .... They all walk on ahead except Hamid who stops outside a metal shop. He sees a pile of tongs. He remembers that his grandmother does not have a pair of tongs. Each time she bakes chapatti, she burns her fingers. .... And then she wouldn't burn her fingers also. It will be a useful item in the house. Where is the reliability in toys? ..... Or they may even break before they reach home. A sheer waste of money! Now a *chimta* is so useful. It helps in making *roti*. If one wants a piece of burning charcoal, one can easily pick it up with a *chimta* ..... Nor does she have the money. So she burns her fingers every day.

(From *Idgah* by Munshi Premchand)

मिठाइयों के बाद कुछ दुकानें लोहे की चीजों की हैं। कुछ गिलट और कुछ नकली गहनों की। लडकों के लिए यहाँ कोई आकर्षण न था। वे सब आगे बढ़ जाते हैं। हमिद लोहे की दुकान पर रुक जाता है। कई चिमटे रखे हुए थे। उसे खयाल आया, दादी के पास चिमटा नहीं है। तवे से रोटियाँ उतारती है तो हाथ जल जाता है, अगर वह चिमटा ले जाकर दादी को दे दे, तो वह कितनी प्रसन्न होगी? फिर उसकी उँगलियाँ कभी न जलेंगी। घर में एक काम की चीज़ हो जाएगी। खिलौने से क्या फायदा। व्यर्थ में पैसे खराब होते हैं। ज़रा देर ही तो खुशी होती है। फिर तो खिलौनों को कोई आँख उठाकर नहीं देखता। या तो घर पहुँचते-पहुँचते टूट-फूट बराबर हो जाएँगे, या छोटें बच्चे जो मेले में नहीं आए हैं, ज़िद करके ले लेंगे और तोड़ डालेंगे। चिमटा कितनी काम की चीज़ है। रोटियाँ तवे से उतार लो, चूल्हें में सेंक लो। कोई आग माँगने आवे तो चटपट चूल्हे से आग निकालकर उसे दे दो। अम्माँ बेचारी को कहाँ फुर्सत है कि बाज़ार आएँ, और इतने पैसे ही कहाँ मिलते हैं। रोज़ हाथ जला लेती है।

9. Translate the passage given below into english:

8 marks

**एक कुत्ता और एक मैना**

आज से कई वर्ष पहले गुरुदेव के मन में आया कि शांतिनिकेतन को छोड़कर कहीं अन्यत्र जाएँ। स्वास्थ्य बहुत अच्छा नहीं था। शायद इसलिए, या पता नहीं क्यों, तै पाया कि वे श्रीनिकेतन के पुराने तिमंजिले मकान में कुछ दिन रहें। शायद मौज में आकर ही उन्होंने यह निर्णय किया हो। वे सबसे ऊपर के तल्ले में रहने लगे। उन दिनों ऊपर तक पहुँचने के लिए लोहे की चक्करदार सीढ़ियाँ थीं, और वृद्ध और क्षीणवपु रवींद्रनाथ के लिए उस पर चढ़ सकना असंभव था। फिर भी बड़ी कठिनाई से उन्हें वहाँ ले जाया जा सका।

उन दिनों छुट्टियाँ थीं। आश्रम के अधिकांश लोग बाहर चले गए थे। एक दिन हमने सपरिवार उनके 'दर्शन' की ठानी। 'दर्शन' को मैं जो यहाँ विशेष रूप से दर्शनीय बनाकर लिख रहा हूँ, उसका कारण यह है कि गुरुदेव के पास जब कभी मैं जाता था तो प्रायः वे यह कहकर मुसकरा देते थे कि 'दर्शनार्थी हैं क्या?' शुरु-शुरु में मैं उनसे ऐसी बाँगला में बात करता था, जो वस्तुतः हिंदी-मुहावरों का अनुवाद हुआ करती थी। किसी बाहर के अतिथि को जब मैं उनके पास ले जाता था तो कहा करता था, 'एक भद्र लोक आपनार दर्शनेर जन्य ऐसे छेन।' यह बात हिंदी में जितनी प्रचलित है, उतनी बाँगला में नहीं। इसलिए गुरुदेव ज़रा मुसकरा देते थे। बाद में मुझे मालूम हुआ कि मेरी यह भाषा बहुत अधिक पुस्तकीय है और गुरुदेव ने उस 'दर्शन' शब्द को पकड़ लिया था। इसलिए जब कभी मैं असमय में पहुँच जाता था तो वे हँसकर पूछते थे 'दर्शनार्थी लेकर आए हो क्या?'

10. Translate the poem given below into english:

**बच्चे काम पर जा रहे हैं**

कोहरे से ढँकी सड़क पर बच्चे काम पर जा रहे हैं  
सुबह सुबह

बच्चे काम पर जा रहे हैं  
हमारे समय की सबसे भयानक पंक्ति है यह  
भयानक है इसे विवरण की तरह लिखा जाना  
लिखा जाना चाहिए इसे सवाल की तरह

काम पर क्यों जा रहे हैं बच्चे?

क्या अंतरिक्ष में गिर गई हैं सारी गेंदें  
क्या दीमकों ने खा लिया है  
सारी रंग बिरंगी किताबों को  
क्या काले पहाड़ के नीचे दब गए हैं सारे खिलौने  
क्या किसी भूकंप में ढह गई हैं  
सारे मदरसों की इमारतें

क्या सारे मैदान, सारे बगीचे और घरों के आँगन  
खत्म हो गए हैं एकाएक  
तो फिर बचा ही क्या है इस दुनिया में?  
कितना भयानक होता अगर ऐसा होता  
भयानक है लेकिन इससे भी ज़्यादा यह  
कि हैं सारी चीज़ें हस्बमामूल

पर दुनिया की हज़ारों सड़कों से गुजरते हुए  
बच्चे, बहुत छोटे छोटे बच्चे  
काम पर जा रहे हैं।

### SECTION C : TEXTUAL

20 marks

3x4 = 12 marks

11. Answer the following in 60-80 words each :

a) Define creativity. Explain how it is manifested?

OR

How can a writer preserve unit in a written piece?

b) What aspects of a writer's personality get reflected in a diary entry?

OR

Bring out the differences between flat and round characters. Give appropriate examples.

c) Explain how a poem is open to multiple interpretations with appropriate examples.

OR

Bring out the difference between a simile and a metaphor with illustrative examples.

d) Explain the following terms and concepts with reference to translation.

1) Word to word translation

2) Interpreted translation

OR

What are the basic problems that the translator of a short story might face.

12. There is no right or wrong answer, only a well or a poorly written one. Respond to any one of the following prompts in about 250-300 words. 8 marks

a) There are many dimensions of truth ...

b) Her face turned crimson as she .....

# CREATIVE WRITING AND TRANSLATION STUDIES

Class XI

Code No. (069)

Sample Paper 2

Reading Comprehension

Section A

25 marks

- I. Read the passage given below and answer the questions that follow : 8 marks

The majority of successful senior managers do not closely follow the classical rational model of first clarifying goals, assessing the problem, formulating options, estimating likelihoods of success, making a decision, and only then taking action to implement the decision. Rather, in their day-by-day tactical maneuvers, these senior executives rely on what is vaguely termed “*intuition*” to manage a network of interrelated problems that require them to deal with ambiguity, inconsistency, novelty, and surprise; and to integrate action into the process to thinking.

Generations of writers on management have recognized that some practicing managers rely heavily on intuition. In general, however, such writers display a poor grasp of what intuition is. Some see it as the opposite of rationality: others view it as an excuse for capriciousness.

Isenberg’s recent research on the cognitive processes of senior managers reveals that managers’ intuition is neither of these. Rather, senior managers use intuition in at least five distinct ways.

First, they intuitively sense when a problem exists. Second, managers rely on intuition to perform well learned behavior patterns rapidly. This intuition is not arbitrary or irrational, but is based on years of painstaking practice, and ‘*hands-on experience that build skills. A third function of intuition is to synthesize isolated bits of data and practice into an integrated picture*’, often in an “Aha!” experience. Fourth, some managers use intuition as a check on the results of more rational analysis.

Most senior executives are familiar with the formal decision analysis models and tools, and those who use such systematic methods for reaching decisions are occasionally wary of solutions suggested by these methods which run counter to their sense of the correct course of action.

Finally, managers can use intuition to bypass in-depth analysis and move rapidly to engender a plausible solution. Used in this way, intuition is an almost instantaneous cognitive process in which a manager recognizes familiar patterns.

One of the implications of the intuitive style of executive management is that “*thinking*” is inseparable from acting. Since managers often “*know*” what is right before they can analyze and explain it, they frequently act first and explain later.

Analysis is inextricably tied to action in thinking/acting cycles, in which managers develop thoughts about their companies and organizations not by analyzing a problematic situation and then acting, but by acting and analyzing in close concert. Given the great uncertainty of many of the management issues that they face, senior managers often instigate a course of action simply to learn more about an issue. They then use the results of the action to develop a more complete understanding of the issue. One implication of thinking/acting cycles is that action is often part of defining the problem, not just of implementing the solution.

1. How is intuition different from the classical rational model? 2 marks
2. What does the author mean by an 'aha' experience? 1 mark
3. Why are senior executives wary of non-systematic methods? 1 mark
4. Why do managers tend to act first? 1 mark
5. In what way is action an important part of decision making? 2 marks
6. What style of writing is the above passage? 1 mark

2. **Read the given passage and answer the questions that follow :** 6 Marks

IT was after midnight when we had at last secured Elsa in her travelling crate and started off. In the hope of making the trip easier for her I gave her a tranquilliser; we had been told by the vet that the drug was harmless and that the effect would last about eight hours. To give Elsa all the moral support I could, I travelled with her in the open lorry. During the night we passed through country that is 8,000 feet above sea level, and the cold was icy. Owing to the effect of the tranquilliser Elsa was only semi-conscious, yet even in this state every few minutes she stretched her paws out through the bars of the crate, to assure herself that I was still there. It took us seventeen hours to reach our destination. The effect of the tranquilliser did not wear off until an hour after we had arrived. During these eighteen hours Elsa became very cold, her breathing was slow and for a time I feared that she was going to die. Luckily she recovered, but this experience showed us that one should be very careful with drugs where lions are concerned, for they are far more sensitive to them than other animals and individually they react differently. We had had previous experience of this when we had powdered all three cubs with an insecticide— one took it well, one became sick, and Elsa was very ill with convulsions.

It was late in the afternoon by the time we reached our destination; there we were met by a friend who is the Game Warden of this district. We pitched camp on a superb site at the base of a thousand-foot encament overlooking a vast plain of open bush country, through which a belt of dark vegetation marks the course of a river. As we were at an altitude of 5,000 feet, the air was fresh and brisk. Immediately in front of our camp lay open grassland sloping towards the plain, on which herds of Thomson's gazelle, topi, zebra, antelope, kongoni, and a few buffalo were grazing. It was a game paradise. While the tents were being pitched we took Elsa for a stroll and she rushed at the herds, not knowing which to follow, for in every

direction there were animals running as if to shake off the effects of the ghastly journey? Elsa lost herself among these new playmates, who were rather astonished to find such a strange lion in their midst; one who rushed foolishly to and fro without any apparent purpose. Soon, however, Elsa had had enough and trotted back to camp and her dinner.

- a) What was Elsa's condition and why? 1 mark
- b) What kind of a learning experience was it for the writer? 2 marks
- c) Explain the phrase '*Game paradise*' with reference to the text. 1 mark
- d) Why did Elsa behave in a strange manner when she saw other animals? 1 mark
- e) What kind of style has the writer employed here? Where do you think the passage has been picked from? 1 mark

3. **Read the poem and answer the questions that follow:** 6 marks

***WHEN YOU ARE OLD***

*WHEN you are old and gray and full of sleep  
And nodding by the fire, take down this book,  
And slowly read, and dream of the soft look  
Your eyes had once, and of their shadows deep;*

*How many loved your moments of glad grace,  
And loved your beauty with love false or true;  
But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face.*

*And bending down beside the glowing bars,  
Murmur, a little sadly, how love fled  
And paced upon the mountains overhead,  
And hid his face amid a crowd of stars.* by W.B. Yeats

Answer the following :

- 1. The poet is describing the passing of \_\_\_\_\_ and the onset of \_\_\_\_\_ (fill in the gap) 1 mark
- 2. Identify the line that is a reflection of *enduring love*. 1 mark
- 3. Where has love gone with the passage of time? 2 mark
- 4. Which is the *transferred epithet* in the second stanza? 1 mark
- 5. What is the tone of the poem? 1 mark

## SECTION B : WRITING

### PART I : CREATIVE WRITING

20 marks

4. You are an educationist addressing a group of municipal schoolteachers in a remote area where the girl child is still neglected. Prepare a speech you would deliver on the occasion, telling them to treat the girl child with dignity and to provide her with equal opportunities.

Ensure that your speech is emphatic, motivating, persuasive and builds a rapport with the audience. 5 marks

5. **Given below are some details about Indra Krishnamurthy Nooyi, CEO PepsiCo. Write her profile using these details.** 5 marks

*4th most powerful woman in the world according to Forbes magazine*

*Born in Chennai-28th October, 1955*

*Academics-Madras Christian College, Chennai, IIM Kolkata (MBA), Yale School of Management (MBA)*

- Achievements- Appointed CEO PepsiCo in 2006 (world's 4<sup>th</sup> largest food and beverage company). Joined in 1994*
- Appointed Chief Financial Officer in 2001*
- While at PepsiCo, played vital role in starting Tricon (Yum Brands Inc)*
- Took lead in acquisition of Tropicana.*
- Successor Fellow at Yale Corporation*
- On Board of Directors of various organizations*

6. **Review a book that you have recently read. Ensure that the review includes the following points:** 5 marks

1. Name of book/author
2. Development of new point in each paragraph
3. Main theme
4. Genre
5. Author details

7. **Write a short lyrical poem on any one of the themes given below. You may use figures of speech to embellish your poem and make it more effective.** 5 marks

- The modern world we live in ...
- Joys of Spring ...
- Growing Up ...
- I wish I had ...
- My Mother ...

## Section B

### Part II : Translation

8. Given below is an excerpt from a piece of writing. Read the original in Hindi (also given below) and complete the passage. 4 marks

Gandhiji was man with religious beliefs. \_\_\_\_\_ This was probably due to the influence of his religious-minded mother. \_\_\_\_\_ I do not do anything, god who resides in reach one of us, makes me do all the good things. \_\_\_\_\_ but the light withing and the soul is a gift of god. \_\_\_\_\_ the way we respect our own religious beliefs and rituals.

गाँधी जी एक धार्मिक विचारों वाले व्यक्ति थे। उनका भगवान में अटूट विश्वास था। शायद ये उनकी धार्मिक विचारों वाली मां का प्रभाव था जो भगवान में बहुत विश्वास करती थीं। वह कहते थे मैं तो एक आम इन्सान हूँ। मैं कुछ नहीं कर सकता मुझसे हर अच्छा काम करवाने वाला भगवान् है जो प्रत्येक व्यक्ति में निवास करता है। वे कहते थे कि मनुष्य भगवान नहीं है पर उसमें रोशनी और आत्मा भगवान् की ही देन है। हमें दूसरों की धार्मिक रीतियों का उसी तरह सम्मान करना चाहिए जैसे हम अपने रीतिरिवाजों का करते हैं।

9. Translate the passage given below into English 8 marks

### प्रायश्चित्त

एक गाँव था। उस गाँव में एक मन्दिर था। मंदिर के पुजारी विद्वान थे। संत के रूप में चारों ओर उनकी ख्याति थी।

उसी गाँव में ललिता नाम की एक लड़की रहती थी। उसे बहुत बोलने की आदत थी। घर के लोगों, पड़ोसियों और सगे-संबंधियों के बारे में जो मन में आता, वह बोलती ही रहती। उसके माता-पिता उसके इस व्यवहार से बहुत दुखी थे। उन्होंने मंदिर के पुजारी से अपनी लड़की के स्वभाव के बारे में बात की। पुजारी ने ललिता को दूसरे दिन बुलाया।

ललिता पुजारी के पास गई। पुजारी ने उसे एक बड़ी पत्तीली भरकर झड़बेरी के फल दिए और कहा, "बेटी, तुम इस पत्तीली से एक-एक बेर निकालकर रास्ते पर गिराती हुई अपने घर जाओ और घर से एक-एक बेर गिराती हुई मंदिर में वापस आ जाओ।"

पुजारी की आज्ञा के अनुसार ललिता एक-एक बेर गिराती हुई घर गई और घर से एक-एक बेर गिराती हुई मंदिर वापस लौट आई।

पुजारी ने ललिता को शाबाशी देते हुए कहा, "अब खाली पत्तीली लेकर घर जा और घर से मंदिर लौट आ। जाते और लौटते समय गिराए हुए सभी बेर सावधानी पूर्वक उठाकर तुम्हें पत्तीली में एकट्ठा करके लाना है।"

ललिता बोली, "महाराज, मैं आपकी आज्ञा मानने के लिए तैयार हूँ, पर कुछ बेर लोगों के आने-जाने के कारण मिट्टी में दब गए होंगे और कुछ बेर चिड़ियाँ खा गई होंगी! उन्हें मैं कहाँ से लाऊँगी?"

पुजारी ने कहा, "बेटी, तुम्हारी बात सही है। जिस प्रकार गिरे हुए सारे बेर चुने नहीं जा सकते, उसी प्रकार बोले हुए वचन वापस नहीं लिये जा सकते। इसलिए हमें बिना सोचे-समझे नहीं बोलना चाहिए।"

पुजारी की बात ललिता समझ गई। उनके सामने सोच-समझकर बोलने का संकल्प लेकर वह वहाँ से विदा हुई।

सोच-समझकर बोलने से ललिता की जिंदगी सुधर गई।

10. Translate the given poem into English :

8 marks

माँ की ईश्वर से मुलाकात हुई या नहीं  
कहना मुश्किल है  
पर वह जताती थी जैसे  
ईश्वर से उसकी बातचीत होती रहती है  
और उससे प्राप्त सलाहों के अनुसार  
जिंदगी जीने और दुख बरदाश्त करने के  
रास्ते खोज लेती है

माँ ने एक बार मुझसे कहा था –  
दक्षिण की तरफ पैर करके मत सोना  
वह मृत्यु की दिशा है  
और यमराज को क्रुद्ध करना  
बुद्धिमानी की बात नहीं

## SECTION-C

20 marks

### Textual

Q11. Answer the following in 60-80 words:

12 marks

- 1) In order to write a good piece of writing what are some of the things a writer must avoid? (mention any 4) 3 marks

Or

Define style. Make a comparison between forcible and elegant style.

- 2) How would you embellish a biography? Give a few examples. 3 marks

Or

What is the role played by setting, plot and climax in a short story?

- 3) With the help of an example explain how a prosaic word gets elevated in poetry. 3 marks

3 marks

Or

Bring out the difference between hyperbole and oxymoron with the help of suitable examples.

- 4) Explain the following terms and concepts with reference to translation 3 marks

a) idiomatic context

b) culture

Or

Why doesn't literal translation work in the case of literary text?

12. There is no right or wrong answer, only a well or poorly written one. Respond to any one of the prompts in 250-300 words.

a) *The decision of the majority is not always right ...*

b) *He trudged along the long winding path ...*