



**Based on
NEP 2020**

CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR



BA IV SEM

INDIAN LITERATURE IN TRANSLATION & TRANSLATION PRACTICE

**Prof. Jaba Kusum
Singh**



KANPUR UNIVERSITY'S

QUESTION BANK

- **400+ MCQs**
- **Brief and Intensive Notes**

Prof. Jaba Kusum Singh

DEPARTMENT OF ENGLISH,

**Acharya Narendra Dev
Nagar Nigam Mahila Mahavidyalaya,
Harsh Nagar, Kanpur**

Question Bank**B.A Semester IV****SUBJECT: ENGLISH****PAPER: INDIAN LITERATURE IN TRANSLATION & TRANSLATION PRACTISE****COURSE CODE: A040401T****SYLLABUS**

Programme/Class DIPLOMA	Year: SECOND	Semester: FOURTH
Subject: ENGLISH		
Course Code: A040401T	Course Title: Indian Literature in Translation	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Develop a comparative perspective to study the texts • Understand the history of translation and various forms of translations • Analyse the translation tools to make use of technology like computer and mobile in the process of translation • Attain accessibility to regional literary forms • Contextualize the texts of Jaishankar Prasad, Amrita Pritam, and Tagore in their respective social and cultural milieu • Develop an insight into the philosophy of Kabir through his verses <ul style="list-style-type: none"> • Gain a historical vision of the partition trauma and the contemporary issues of the tribal people through the writings of Bhisham Sahni and Mahasweta Devi • Develop an insight about Indian familial conflicts and social evils • Enhance job opportunities by fostering translation skills • Understand Indian consciousness and review the past through translated text 		
Credits: 06	Paper: Core Compulsory	
Max. Marks: 25+75	Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 6-0-0.		
Unit	Topic	No. of Lectures
I	1. Introducing Translation: A Brief History and Significance of Translation in a Multilinguistic and Multicultural Society like India 2. Literal translation Versus Free translation	12
II	Using Tools of Technology for Translation: Computer / Mobile Translation, Software or Translating Different Kinds of Texts with Differing Levels of Complexity and for Transliteration	11
III	Fiction Rabindranath Tagore, The Home and the World, tr. Surendranath Tagore OR Amrita Pritam, Pinjar: The Skeleton and Other Stories, tr. Khushwant Singh (New Delhi: Tara Press, 2009)	11
IV	Poetry	11

	Jayshankar Prasad, Aansu (The Garden of Loneliness), tr. Charles S.J. White (Delhi: Motilal Banarasidas, 2006) OR Kabir: The English Writings of Rabindra Nath Tagore (1994, Vol.1 Ed. Sisir Kumar Das, Sahitya Akademi, Verses- 1,2, 8,12, 53, 69)	
V	Short Fiction 1. Bhisham Sahni- Amritsar Aa Gaya 2. Mahasweta Devi- The Hunt	11
VI	Drama 1. Mohan Rakesh- AdheAdhure (Halfway House) 2. Vijay Tendulkar- Kanyadan	12
VII	Translation Practice 1. One Passage for Translation (Hindi to English) 2. One Stanza for Translation (Hindi to English)	11
VIII	Translation Practice 1. One Passage for Translation (English to Hindi) 2. One Stanza for Translation (English to Hindi)	11
Suggested Readings:		
<ul style="list-style-type: none"> • Baker, M., “In Other Words: A Course Book on Translation”, Routledge, New York, 2001. • Chaudhuri, Sukanta, “Translation and Understanding”, OUP, New Delhi. • Gargesh, R. & Goswami, K.K., “Translation and Interpreting: Reader and Workbook”, Orient Longman, New Delhi, 2007. • Lakshmi, H., “Problems of Translation”, Booklings Corporation, Hyderabad, 1993. • Newmark, P., “A Textbook of Translation”, Prentice Hall, London, 1988. • Toury, G., “Translation Across Cultures”, Bahri Publications, New Delhi, 1984. • Sukrita P. Kumar, “Narrating Partition”, Indialog, Delhi, 2004 • Tendulkar, V., “Kanyadan”, OUP, 1996. • https://www.ijsr.net/archive/v5i9/ART20161838.pdf • https://www.youtube.com/embed/DNohmWH21OY • https://www.youtube.com/embed/UmDqN7zWPhs 		
This course can be opted as an elective by the students of following subjects: Open to all.		
Suggested Continuous Evaluation Methods: Continuous Internal Evaluation shall be based on Project/ Assignment and Oral/ PowerPoint Presentation. The marks shall be as follows:		
Project/Assignment	10 Marks	
Internal Class Test	15 Marks	
Course prerequisites:	Open to all	
Suggested equivalent online courses:		
<ul style="list-style-type: none"> • NPTEL – Translation Studies and Theory –IIT Kanpur NPTEL: Humanities and Social Sciences - Translation Studies and Theory • SWAYAM- Modern Indian Writing in Translation Modern Indian Writing in Translation - Course (nptel.ac.in) 		
Further Suggestions:		



UNIT I

1. **Introducing Translation: A Brief History and Significance of Translation in a Multilinguistic and Multicultural Society like India**

Translation is the mother of human zest to gain knowledge and thus it is as old as human civilization. Since the beginning of the civilization, human beings, have been using language to translate thoughts and ideas. Man uses a set of symbols or codes to communicate or transfer an idea or thought or a feeling to the person to whom one addresses during an act of communication. This process is nothing but translation.

In this sense, translation is a day-to-day process. With the advancement of human society, man became more anxious to know about the thoughts and feelings of people in distant places. Hence, started using two sets of symbols and codes to transfer the thoughts and ideas of people speaking a different language to one's own language. This gave rise to translation as one sees and uses it in the present day.

It is believed that the story of translation dates back to the third millennium BC. The Babylon of Hammurabi's day (2100 B.C.) was a multi-lingual city, and much of the official business of the empire was made possible by writers who translated laws into multiple languages.

In India too the primary writers were translators. Indian literature is shaped by Free translations and adaptations of epics like Ramayana and Mahabharata in a big way.

This is also a known fact that, Indian Literature until the nineteenth century consisted mainly of translations, adaptations, interpretations and retellings. Translations of literary works and knowledge texts on medicine, astronomy, metallurgy, travel, ship-building, architecture, philosophy, religion and poetics from Sanskrit, Pali, Prakrit, Persian and Arabic boosted our consciousness and knowledge of the world.

Another fact about the country, India, is true that it is a multi-lingual country; the regional languages coexist simultaneously on an equal basis. But the age long colonial rule made English the only means of communication in all political, business and educational affairs.

Hence it becomes essential that Indians understand English as well as our mother tongue to be able to establish communication among different communities of the country, in the immediate environment as well as in other cultural communities in the outer environment.

Thus is the role of translation so important in Indian society and literature. Translation permits different cultures to connect, intermingle, and augment one another.

In the Indian situation, the role of translation is noteworthy and indispensable. India is the home to people speaking 22 recognized languages and hundreds of mother tongues and dialects.

In every day official and business communication, it is somehow mandatory to make use of English and one of our mother tongues to communicate with people.

This has made Indians and Indian society bilingual by default making translation a means to communicate. In India the process of translation is unique in itself, as it is through translation that the subalterns and the hegemonic class converse, the dominant and the dominated cultures communicate. In a way it can be said that India would not have been a nation without translation as here one uses translation to communicate and communication keeps the citizens of the country united as a nation.

2. **Literal translation Versus Free translation:**

Practically speaking, the present age is in an age of translation and the avenues for translators are constantly expanding. Translation works can be broadly divided into two and they are literal translation and free translation.

Literal translation is providing a literal word-for-word translation without concentrating on the sense of the content as a whole.

Whereas Free translation is translating the subject matter while keeping the original text's connotation unbroken.

Therefore, a literal translation is one which tries to keep as much as possible the grammatical, structural and the discourse form of the source text.

A free translation is one which aims to convey all of the meaning, but is not constrained by the form of the original at all. It is also to be noted that it depends on how idiomatic and stylistically creative the source text is. It may be full of allusions; it can be ironic or satirical or even sarcastic. Here one must use the method of free translation without adding anything to the meaning or taking away the ethos of the source text. It is compulsory to stylistically replicate the meaning and intent of the source text and at the same time it must be completely faithful. It has to be true to the source text and avoid the temptation of making own interpretations or add nuances, adjectives etc that are not in the original.

1. The word translation has derived from the _____ 'translatum'.

- | | |
|-------------|------------|
| (a) Latin | (b) Hindi |
| (c) Chinese | (d) Polish |

Ans (a)

2. _____ is the process of converting an original or "source" text into a text in another language.

- | | |
|----------------|-----------------|
| (a) Etymology | (b) Translation |
| (c) Morphology | (d) Linguistics |

Ans (b)

3. _____ is the translation within the same language.

- | | |
|------------------|--------------------|
| (a) Interlingual | (b) Inter semantic |
| (c) Intralingual | (d) Cross cultural |

Ans (c)

4. Translation from one language to another is called _____ translation.

- | | |
|------------------|--------------------|
| (a) Intralingual | (b) Cross Cultural |
| (c) Conversation | (d) Interlingual |

Ans (d)

5. _____ is the conversion of text from one script to another.

- | | |
|---------------------|-------------------|
| (a) Transliteration | (b) Trans lateral |
| (c) Trans mutual | (d) Encoding |

Ans (A)

6. _____ in translation is being faithful and accurate to the Source Language (SL) text

- | | |
|-----------------------|---------------------|
| (a) Misrepresentation | (b) Target Language |
| (c) Fidelity | (d) Source Language |

Ans (c)

7. Lack of fidelity to the text in Source Language can be defined as _____ in translation studies.

- | | |
|--------------|-------------------|
| (a) Soul | (b) Morphological |
| (c) Semantic | (d) Distortion |

Ans (d)

8. Traditionally the _____ was considered inferior to the author.

- | | |
|----------------|----------------|
| (a) Translator | (b) Playwright |
| (c) Narrator | (d) Author |

Ans (a)

9. Jakobson declares that every poetic art is therefore technically _____.
(a) Translatable (b) Device
(c) Untranslatable (d) Fancy
Ans (c)
10. _____ when translated has to be approached as a complex system rather than as a text.
(a) Poem (b) Drama
(c) Short story (d) Novel
Ans (b)
11. _____ can be either horizontal or vertical translation.
(a) Story writing (b) Medieval translation
(c) Metaphrase (d) Imitation
Ans (b)
12. _____ is translating an author word-by-word and line-by-line from one language to another.
(a) Mistranslation (b) Upright
(c) Metaphrase (d) Imitation
Ans (C)
13. Intralingual translation is also known as _____.
(a) Rewording (b) Retaining
(c) Transformation (d) None of the above
Ans (a)
14. Roman Jacobson has distinguished _____ types of translation.
(a) 1 (b) 2
(c) 6 (d) 5
Ans (b)
15. The way of translating social or cultural reality of the source text to that of the culture of the target language is called _____.
(a) Adaptation (b) Linguistic
(c) Untranslatability (d) Calque
Ans (a)
16. In _____ the translator uses the word or phrase of the original, usually in italics.
(a) Cultural (b) Paraphrase
(c) Borrowing (d) Borrowed word
Ans (c)
17. In which the translation an expression is rendered word-for-word?
(a) Adaptation (b) Translators note
(c) Cultural (d) Calque
Ans (b)
18. In _____ the translator adds elements to the target texts to make up for their absence in the target language
(a) Linguistic (b) Compensation
(c) Borrowing (d) Cultural
Ans (b)
19. When a word of the source text is replaced in the target text by a whole group of words that explain a non-existent notion in the target language, it is called _____.
(a) Paraphrase (b) Compensation
(c) Cultural (d) Linguistics
Ans (a)

20. A good translation is a translation that provides an _____ message of the Source Language text in the Target Language.

- (a) Opposite (b) Equivalent
(c) Unrelated (d) Wrong

Ans (b)

21. The problems of equivalence arises primarily in translating, _____.

- (a) Poems (b) Plays
(c) Fiction (d) Idioms

Ans (d)

22. The idea of _____ may be traced back to the 17th century.

- (a) Decoding (b) Encoding
(c) Machine translation (d) Interlingual

Ans (C)

23. _____ is another cause of loss in translation.

- (a) Loss (b) Gain
(c) Untranslatability (d) Lexical

Ans (c)

24. The _____ has been translated into many languages since ages.

- (a) Books (b) Bible
(c) Bhagavat Gita (d) Koran

Ans (b)

25.No two languages are ever sufficiently similar to be considered as representing the _____ social reality.

- (a) Different (b) Same
(c) Contrast (d) Divergent

Ans (b)

(References for the questions 1 to 25 is:<https://sarpublisher.com/translation-studies-mcq-questions-and-answers-part-1/>)

26. TL stands for:

- (a) Target language (b) Talk later
(c) Trading language (d)

Ans (b)

27.Buddhist monks translated the Indian documents into:

- (a) Japanese Language (b) Chinese Language
(c) English Language (d) French Language

Ans (b)

28. Primarily the Greek texts were translated into by:

- (a) American (b) English
(c) Romans (d) Indians

Ans (c)

29.India has how many official languages:

- (a) 22 (b) 26
(c) 28 (d) 32

Ans (a)

30.Literal translation is:

- (a) Free translation (b) Adaptation
(c) Word by word translation (d) None of these

Ans (c)

31. The other name of free translation is:

- (a) Adaptation (b) Similar
(c) Opposite (d) Literal translation

Ans (a)

32. A----- is one that maintains the original content without changing the structure form and style

- (a) Metrical Translation (b) Verse Translation
(c) Rhymed Translation (d) Literal Translation

Ans (d)

33. Which translation is also called direct translation?

- (a) Free Translation (b) Literal Translation
(c) Word Translation (d) Grammar Translation

Ans (b)

34. ----- plays an important role in translation

- (a) Country (b) Tradition
(c) Culture (d) People

Ans (c)

35. ----- is the process of converting an original or source text into a text in another language.

- (a) Translation (b) Etymology
(c) Phonetics (d) Linguistics

Ans (a)

36. ----- is translating an author word by word and line by line from one language to another.

- (a) Mistranslation (b) Metaphrase
(c) Vertical (d) Imitation

Ans (b)

(References for the questions 25 to 36 is:

<https://youtu.be/gRgQ90E0tKw?si=hrRO2C8vxl4QdroD>)

37. In _____ the translator uses the word or phrase of the original, usually in italics.

- (a) Cultural (b) Paraphrase
(c) Borrowing (d) Calque

Ans (c)

38. In _____ the translator adds elements to the target texts to make up for their absence in the target language

- (a) Linguistic (b) Compensation
(c) Borrowing (d) Adaptation

Ans (b)

39. When a word of the source text is replaced in the target text by a whole group of words that explain a non-existent notion in the target language, it is called _____.

- (a) Paraphrase (b) Compensation
(c) Cultural (d) Compensation

Ans (a)

40. A good translation is a translation that provides an _____ message of the Source Language text in the Target Language.

- (a) Opposite (b) Equivalent
(c) Irrelevant (d) Wrong

Ans (b)

41. The problems of equivalence arise primarily in translating, _____.

- (a) Poems (b) Plays
(c) Fiction (d) Idioms

Ans (d)

42. _____ distinguishes translation a 'process' and a 'product'.

- (a) Abrecht Neubert (b) Eugene Nida
(c) Levy (d) Rieu

Ans (a)

43. _____ is another cause of loss in translation.

- (a) Loss (b) gain
(c) Untranslatability (d) lexical

Ans (c)

44. No two languages are ever sufficiently similar to be considered as representing the _____ social reality.

- (a) different (b) same
(c) contrast (d) divergent

Ans (b)

45. The idea of ----- may be traced back to the 17th century.

- (a) Decoding (b) Re-encoding
(c) machine translation (d) Interlingual

Ans (c)

46. Translation of the _____ increased considerably in France between 1625 and 1660.

- (a) Scottish (b) Classics
(c) French (d) English

Ans (b)

47. The writers of 17th century turned to ancient masters, seeing in _____ a means of instruction.

- (a) translation (b) depiction
(c) narration (d) Imitation

Ans (d)

48. Formal equivalence is also called as _____.

- (a) Dynamic (b) Covering
(c) Gloss (d) None of the above

Ans (c)

49. Loss and Gain are a part of _____ process.

- (a) Transliteration (b) Rewording
(c) Oral communication (d) Translation

Ans (d)

50. _____ represents some changes occurring in a translation process.

- (a) Equivalence (b) Loss
(c) Shift (d) Gain

Ans (c)

(References for the questions 37 to 50 is: <https://sarpublisher.com/translation-studies-mcq-questions-and-answers-part-1/>)



Using Tools of Technology for Translation: Computer / Mobile Translation, Software or Translating Different Kinds of Texts with Differing Levels of Complexity and for Transliteration

Translation technology is a rapidly evolving field that involves the use of computer software and other tools to support the translation process.

Computer aided technology and machine translation are two popular approaches to language translation.

With computer-aided technology, the translation is done by a human translator with some facets of the process aided by software.

With machine translation, the translation is mostly mechanical.

The following table shall point out the key differences between the two methods.

	Computer-aided technology	Machine translation
Quality	It provides a top-quality translation.	It facilitates with accurate translations for unpretentious and routine text but may struggle with more complex or idiomatic language.
Cost and time	It is quite Expensive and time- taking.	Low cost and quick; may require additional costs and time for post-editing to ensure quality and accuracy.
Personnel	It requires human translators who use translation software to back up in the translation process and runs a library and translation ideas for reuse.	It is commonly automated and requires no human translators.
Customization	It can be customized for specific businesses, such as legal, medical, or technical translations, it can also incorporate dedicated terminology, glossaries, and translation memories.	It has no or little customization.
Examples	MateCat, SmartCat, Trados Studio, and WordFast, among others.	DeepL Translate and Google Translate, among others.

Cited from: <https://digital.gov/resources/introduction-to-translation-technology/>

1. What is the full form of CAT in translation theory?
 (a) Common assisted terminology (b) Common assisted technology
 (c) Computer assistance technology (d) Computer assistance technology

Ans (b)

2. Among the following which of them are the electronic tools of translation;
 (a) Word processor (b) Electronic dictionaries
 (c) Electronic encyclopaedia (d) All the above

Ans (d)

3. Wikipedia is an example of:

- (a) Proof reading tools (b) Image editors
 (c) Image editors (d) Electronic encyclopaedia

Ans (d)

3. What Is the full form of PDF?

- (a) Proper document format (b) Portable document format
 (c) Portable desktop format (d) Portable document format

Ans (d)

4. Automatic translation from one language to another is called-----

- (a) Machine translation (b) Manual translation
 (c) Both of the above (d) None of the above

Ans (a)

Reference for the question no.1 to 5: Sharma, Pallavi. *Indian Literature in Translation and Translation Practise*. 2023. Meerut. Pragati Prakashan.

5. Day translations application is compatible with:

- (a) Android mobiles (b) IOS mobiles
 (c) Both Android and IOS mobiles (d) None of the above

Ans (c)

6. Day translation app stands out because it:

- (a) Is an app only for machine translation (b) Is an app for both for machine and human translation
 (c) Is an app that needs human translator (d) Is an app that have several features

Ans (b)

7. There is an VRI app from Day Translations that can also be used for:

- (a) Cinematography (b) OTT platforms
 (c) Video or phone interpreting (d) For visual interpretations

Ans (c)

8. Which among the following translation apps that comes from the biggest Internet company in the world?

- (a) Google (b) Microsoft
 (c) Say hi (d) Trip lingo

Ans (a)

9. Google translate has a technology that can be used for both:

- (a) Cinema and television (b) Literature and adaptations
 (c) Drama and poem (d) Formal and informal speech

Ans (d)

10. Name the feature in Google translate app that lets two people who speak different languages talk to each other over their smartphones:

- (a) Conversation translation (b) Talk and translate
 (c) Google translator (d) None of the above

Ans (a)

11. Which app is known as “voice translator for everyone”:
- (a) Google Translate (b) Say Hi
(c) Speak and translate (d) Linguee
Ans (b)
12. One of the best translator apps for iPhone is:
- (a) Translate (b) Trip Lingo
(c) Microsoft Translate (d) Speak & Translate
Ans (d)
13. Which app has one of the highest ratings for translator apps on iTunes?
- (a) Day Translations (b) Speak & Translate
(c) Say Hi (d) Translate
Ans (b)
14. Which tool is also easy to use on small devices like Apple Watch because it has a simple interface:
- (a) Linguee (b) Translate
(c) ITranslate (d) Say Hi
Ans (c)
15. What is a web browser?
- (a) A software meant for translations (b) An application meant for easy translations
(c) A software application used to access information on the WorldWideWeb (d) A tool to make the process of translation easy
Ans (c)
16. An assembler is:
- (a) An error detector (b) A translator which is used to translate the assembly language code into machine language code
(c) Is a hardware (d) Is a decoder
Ans (b)
17. What is the work of a compiler?
- (a) It is a language-based programmer (b) It is a program depended on human translators
(c) It is a terminology (d) It translates the entire program into machine tools
Ans (d)
18. What is the field of Natural Language Processing (NLP)?
- (a) Computer science (b) Artificial intelligence
(c) Linguistics (d) All of the mentioned
Ans (d)
19. Choose from the following areas where NLP can be useful:
- (a) Automatic text summarization (b) Automatic question answering systems
(c) Information retrieval (d) All the mentioned above
Ans (a)
20. What is machine translation?
- (a) Converts one human language to another (b) Converts human language to machine language
(c) Converts any human language to English (d) Converts machine language to human language
Ans (a)

21. -----is the conversion of text from one script to another?
 (a) Transliteration (b) Transcription
 (c) Decoding (d) Encoding

Ans (c)

22. The idea of----- may be traced back to the 17th century.
 (a) Decoding (b) Re decoding
 (c) Machine translation (d) Interlingual

Ans (c)

23. Machine translation can be used as a method based on-----entries.
 (a) Dictionary (b) Books
 (c) Journal (d) Article

Ans (a)

24. Which of the following is a machine assisted translation tool?
 (a) Plugin (b) MANTRA
 (c) ISM (d) JAVA

Ans (b)

Reference for the questions 19 to 25: Pandey, B.D. *Indian Literature in Translation*. 2024. Kanpur. Epsilon.

25. What is the full form of TSM?
 (a) Translation source management (b) Time source management
 (c) Translation management systems (d) Transfer system of management

Ans (c)

26. CAT tools are software applications created
 (a) To support translations in many languages (b) To support source language
 (c) To support target language (d) To support translators in their daily work

Ans (d)

27. How is machine translation beneficial?
 (a) It is fully automated (b) It needs no human intervention
 (c) It produces translations entirely on its own (d) All the above

Ans (d)

28. Who introduced neural machine translation (NMT)
 (a) Yahoo (b) Google Translate
 (c) Microsoft word (d) Word Bee

Ans (b)

29. Among the following which is not an electronic tool for translation:
 (a) Word processor (b) Image editors
 (c) Mobile phones (d) Tools of internet

Ans (c)

30. Which among the following is true about computer assisted translation:
 (a) This method requires the knowledge of SL and TL, as well as it takes time according to the length of the text content (b) It has the ability to remember the important keywords and phrases in the language that are used in particular field such as medical, industry, religion, etc.
 (c) The steps followed in this translation are Part of Speech (POS) tagging, (d) None of the above

Tokenization, WordNet, and Word Sense Disambiguation.

Ans (b)

31. The use of machine translation....

- | | |
|---|--------------------------------|
| (a) To translate SL to TL automatically | (b) Easily translate a content |
| (c) No need of language and content for translation | (d) Both A and B |

Ans (b)

32. The open-source machine translation tools are:

- | | |
|------------------------|--------------------|
| (a) Google Translate | (b) Microsoft word |
| (c) Apertium and Moses | (d) Word Bee |

Ans (c)

33. An essential tool for good translation is:

- | | |
|----------------|-----------------------|
| (a) Dictionary | (b) Keyword |
| (c) Hardware | (d) None of the above |

Ans (a)

34. Sub programs of the Word Processor are:

- | | |
|------------------------------------|-----------------|
| (a) Language | (b) Excel sheet |
| (c) Spellings and Grammar checkers | (d) Decoding |

Ans (c)

35. User may get information easily by browsing:

- | | |
|--|--------------------|
| (a) Wikipedia and Britannica encyclopaedia | (b) Word processor |
| (c) Anubadak | (d) Inkscape |

Ans (a)

36. Translation tool----- is provided by Google

- | | |
|----------------|----------------------|
| (a) Google Pay | (b) Google Translate |
| (c) Inkscape | (d) Image tool |

Ans (b)

37. An open-source drawing tool for creating and editing graphics:

- | | |
|---------------|----------------------|
| (a) Inkscape | (b) Google Translate |
| (c) Wikipedia | (d) Blog writing |

Ans (a)

38. Translation tool is a -----system

- | | |
|------------------------|------------------------|
| (a) Hardware providing | (b) Software providing |
| (c) Both A and B | (d) None of these |

Ans (b)

39. Peter Kasterberg divided the translation tools in:

- | | |
|----------|----------|
| (a) FAMT | (b) HAMT |
| (c) MAHT | (d) FAHT |

Ans (a)

40. -----is the conversion of text from one script to another.

- | | |
|---------------------|--------------|
| (a) Transcription | (b) Decoding |
| (c) Transliteration | (d) Encoding |

Ans (c)

41. Transliteration proves helpful in the field of-----

- | | |
|------------------|-----------------------|
| (a) Analysing | (b) As a drawing tool |
| (c) Video editor | (d) Research |

Ans (d)

42. Transliteration helps in-----

- (a) Teaching language (b) Pronouncing words
(c) Learning a language (d) All the above

Ans (d)

(References for the questions from 35 to 43:

<https://youtu.be/UzO6JrplvEY?si=gipGQNVVMXIMSSrE3>)

43. What are translation memories?

- (a) It stores all previous translations for a language pair (b) It stores all spoken languages
(c) It stores the recording of the spoken languages (d) None of the above

Ans (a)

44. In how many ways can one use a translation memory:

- (a) 4 ways (b) 3 ways
(c) 2 ways (d) 1 way

Ans (c)

45. What is the full form of MTQE?

- (a) Machine translation question equation (b) Magic translation question estimation
(c) Musical transcription quality estimate (d) Machine translation quality estimation

Ans (d)

46. Which of the following instructs the computer hardware, what to do and how to do?

- (a) Hardware (b) Operating system
(c) Software (d) Device

Ans (c)

47. Which of the following is not a type of software?

- (a) System software (b) Application software
(c) Utility software (d) Driver software

Ans (d)

48. Which software is used to manage and control the hardware components?

- (a) Application software (b) System software
(c) Utility software (d) Operating system

Ans (b)

49. Bug means:

- (a) Logical Error (b) SyntaxError
(c) RuntimeError (d) All the above

Ans (a)

50.

- (a) (b)
(c) (d)

Ans ()

References for questions 47 to 50:

<https://youtu.be/V-qvGPYNUz4?si=868LZYDMuxWQZtgW>



UNIT III

Rabindranath Tagore
The Home and the World,
tr. Surendranath Tagore

The Home and the World (in the original Bengali, *Ghôre Baire* or *Ghare Baire*) is a 1916 novel by Rabindranath Tagore. The book portrays the clash Tagore had with himself, between the ideas of Western culture and revolution against the Western culture. These two philosophies are depicted in two of the main characters, Nikhilesh, who is balanced and opposes violence, and Sandip, who is restless and manipulative. Sandip will allow nothing stand between him and his goals. These two opposing ideals are very important in understanding the history of the then Bengal region and its contemporary problems.

Surendranath Tagore, the author's nephew translated the novel into English with input from the author, in 1919. Very recently the novel was retranslated into English by Sreejata Guha.

Major Characters

Nikhilesh

Nikhil, an educated gentle man from *akulin* aristocratic family of landlords in Bengal, and his family prides themselves in beautiful women, but Nikhil is married not only to a poor woman, but also one who was not particularly attractive. His friend, Sandip whom he allows to stay in his bungalow is a nationalist and thus eventually the police suspect Nikhil of harbouring some "hidden protest". In reality, Nikhil considers himself to be more aware of his country's role in a broader sense, and refuses to take part in the Swadeshi movement.

Bimala

Bimala, the wife of Nikhil, is described as not very pretty and from a much humbler background than Nikhil. Although she loves her husband dearly, and enjoys being completely devoted to him. But she takes him for granted. She seems to be confined to the traditional female role, and has no thoughts of entering the real world but Nikhil persuades her husband to experience the real world and come out of her daily household scores. The readers find a rapid change in her character with the appearance of Sandip and the occurrence of the Swadeshi movement.

Sandip

Sandip, the third major character in the novel, completes the love triangle. He is a guest and a friend of Nikhil whose staying at Nikhil's home brings changes in Bimala's thought process. His revolutionary ideas and speeches have a significant impact on Bimala. He is a skilled orator. He is very vocal about his anti-imperialist ideas. Sandip represents characteristics that are directly opposite to those of Nikhil's, which makes Bimala fall for Sandip. Bimala gets caught up in the ideas that Sandip presents as well as the man himself. She is easily attracted by the superfluous speeches of Sandip and gets convinced that her husband is a coward who has no love for his country. Her seemingly increasing patriotism causes her to spend more and more time with Sandip, which solidifies the love triangle conflict.

Bara Rani

Bara Rani is Bimala's sister-in-law, both Bimla and bara rani share a strained relationship. She is the cause of lot of tension in the household. For her Nikhil is master of the house a provider of all material items that she desires. Bimala constantly complains about her to Nikhil. Bara Rani hates Bimala for her mingling with Sandip.

Amulya

Bimala considers Amulya to be her adoptive son, whom she met from the Swadeshi Movement. When first they meet, Bimala asks him to acquire money for their cause. He lists wild schemes and plans, to which Bimala replies "you must not be childish" (138). After pondering their situation, Amulya resolves to murder the cashier for the money. Tagore uses him to symbolise the raw emotion and passion, yet lack of sympathy for others often encompassed by group or riot mentality. Amulya struggles, as any youth, between completing the goals of the movement and developing strong relationships on an individual level, such as with Bimala; this is made extremely difficult by Sandip's powerful influence.

19. Plot/ Summary

Near the beginning of the novel, Nikhil brings his wife Bimala to a political rally in an attempt to get her to join the outside world and get in better touch with "reality." Though Bimala had heard of Sandip earlier, and developed a somewhat adverse opinion of him, this was the first time she heard Sandip speak. This event not only changes her opinion of Sandip, but moves her entire outlook on her life both at home and in the outside world. "I was no longer the lady of the Rajah's house, but the sole representative of Bengal's womanhood," Bimala says (31)

Towards the end of the book Sandip manipulates Bimala to steal from her husband, Nikhil. While in the act of stealing 6,000 rupees, she happens to realise the terrible crime she is committing, "I could not think of my house as separate from my country: I had robbed my house, I had robbed my country. For this sin my house had ceased to be mine, my country also was estranged from me" (144). This is a turning point; Bimala happens to see the true picture of the fake nationalist like Sandip. She realises that Sandip is not only corrupting and robbing the nation, but encouraging innocent people like her and others to do the same. Although, she ends up giving the money to Sandip and receives unceasing praise from both Sandip and Amulya for her newly recognised sin but she finds her in a dilemma.

Bimala realises that she has made an unpardonable mistake by stealing the money from Nikhil and attempts to have Amulya pawn off some of her jewellery to replace the money. Amulya attempts to give back the jewellery box, but Sandip steals it. Although he returns it back but this event allows both Amulya and Bimala to see the true colours of Sandip. He is concerned only about himself, thus allowing them to break free from his web. It is during this time that Bimala realises her power. She can easily see that she can make Sandip feel jealous. This becomes an eye opener for Bimala whose new journey starts with a new self-realisation and confidence

(Reference: https://en.wikipedia.org/wiki/The_Home_and_the_World)

- Where is the novel "The Home and The World" is set in:

(a) Bengal	(b) Rajasthan
(c) Madhya Pradesh	(d) Odisha

 Ans (a)
- Which of the following characters are in favour of violence?

(a) Nikhil	(b) Sandip
(c) Amulya	(d) Panchu

 Ans (b)
- asks Bimala to steal money from Nikhil's treasury.

(a) Rani	(b) Sandip
(c) Amulya	(d) Panchu

 Ans (b)

4. Chandranath is -----'s master.

- (a) Nikhil (b) Sandip
(c) Amulya (d) Bimala

Ans (a)

5. Who is Rani in the story?

- (a) Bimala's Mother (b) Sandip's Sister
(c) Nikhil's Mother (d) Nikhil's Sister-in-law

Ans (d)

6. What is the relationship between Nikhil and Bimala in the novel?

- (a) They are friends (b) They are siblings
(c) They are married couple (d) They are colleagues

Ans (c)

7. Whose boat is drowned in the novel?

- (a) Mirjan (b) Nikhil
(c) Sandip (d) Rani

Ans (a)

8. Which movement is mentioned in the novel?

- (a) Quit India movement (b) Swadeshi movement
(c) French revolution (d) Dandi march

Ans (b)

9. The novel "The Home and The World" is originally written in which language?

- (a) Hindi (b) Marathi
(c) Bangla (d) Urdu

Ans (c)

10. Who dies in the end of the story?

- (a) Amulya (b) Nikhil
(c) Bimala (d) Rani

Ans (a)

11. In which year the novel "The Home and The World" was published?

- (a) 1916 (b) 1919
(c) 1914 (d) 1920

Ans (a)

12. The novel "The Home and The World" is a :

- (a) Love story (b) A story based on socio-political happenings
(c) Both A and B (d) Both are wrong

Ans (c)

13. Who considered Tagore tedious and unimaginative in this novel:

- (a) Gyorgy Lukacs (b) Mark Twain
(c) William Shakespeare (d) John Keats

Ans (a)

14. The -----main characters come together to convey the story in the novel "The Home and The World"

- (a) Two (b) Three
(c) Four (d) Five

Ans (b)

15. Who is a peace-loving person in the novel "The Home and The World"

- (a) Sandip (b) Nikhil
(c) Bimala (d) Amulya

Ans (b)

16. Who narrates the story?

- (a) Bimala, Nikhil and Sandip (b) Bimala
(c) Nikhil (d) Sandip

Ans (a)

17. Who is Miss Gilby?

- (a) An English Teacher (b) An English Revolutionary
(c) Panchu's Teacher (d) Mirajan's Wife

Ans (a)

18. What does Nikhil want for Bimala?

- (a) He wants her to become a revolutionary (b) He wants her to be a traditional woman
(c) He wants her to become a well-balanced and rational woman (d) He wants her to be a brave woman

Ans (c)

19. What was the Partition of Bengal?

- (a) West Bengal to Muslims and East to Hindus (b) West Bengal went to the Hindus and East to the Muslims
(c) Half to Hindus and Half to Muslims (d) Partition between poor and rich people

Ans (b)

20. What do the dying flowers in the picture frame represent?

- (a) The dying relationship between Sandip and Bimala (b) The death of Nikhil
(c) The death of Amulya (d) The dying relationship between Nikhil and Bimala

Ans (d)

21. How much money does Sandip ask Bimala to get?

- (a) Sixty Thousand (b) Forty Thousand
(c) Fifty Thousand (d) Sixty Thousand

Ans (c)

22. How much does Bimala actually get?

- (a) 7000 (b) 2000
(c) 5000 (d) 6000

Ans (d)

23. How does Bimala feel after stealing for Sandip?

- (a) She loses respect for Sandeep (b) She feels ashamed of herself
(c) She feels guilty (d) All the above

Ans (d)

24. What is the author's style in "The Home and The World"?

- (a) A second person narrative (b) A first-person narrative
(c) A third person narrative (d) A dramatic tale

Ans (b)

25. What is the title given to Bimala by Sandip?

- (a) Queen of Bengal (b) Rani of Bengal
(c) Queen Bee (d) Princess of Bengal

Ans (c)

Pinjar by Amrita Pritam

Pinjar (The Skeleton) is a 1950 Punjabi-language novel written by distinguished Indian poet and novelist Amrita Pritam. It is the story of a Hindu girl, Puro, kidnapped by a Muslim man, Rashid; Puro's parents refuse to accept the dishonoured girl when she succeeds to escape from Rashid's home. *Pinjar* is usually considered one of the outstanding works of Indian fiction set during the period of the Partition of India.

Characters

- I. Puro (later, Hamida)-main protagonist
- II. Rashid- Muslim boy who kidnapped puro
- III. Ramchand -fiance of puro
- IV. Lajo - sister of ramchand& wife of trilok
- V. Trilok - brother of puro
- VI. Rajjo - younger sister of puro
- VII. Tara (Puro's Mother)
- VIII. Mohanlal (Puro's Father)
- IX. Shyamlal (Ramchand's Father)
- X. Pagali
- XI. Javed

The Storyline

The novel was translated into English by Khushwant Singh as *The Skeleton*, Pritam depicts the political and human tragedy that Punjab faces in the months of intolerant rioting that preceded the sub-continent's partition into a Muslim Pakistan and a broadly secular, but predominantly Hindu India. Amrita Pritam concentrates on the lives of young Muslim, Sikh and Hindu women who became the victims of abduction, rape and other untold miseries during the ferocity of the disorder and mechanical killings.

In the major part of the first half of the novel the readers find that Puro's family is a happy family of two sisters and a brother. Puro is an obedient and ideal daughter, the darling of her parents. She unquestioningly accepts what her parents decide for her marriage and dreams about the future she is going to spend with Ramchand, her prospective suitor.

The turning point in the story arrives when Puro is abducted by Rashid, a Muslim boy who is forced to do it, to avenge for a similar act committed by Puro's uncle. Thus, portraying how conflicts between families, communities and nation are so often brutally and mindlessly played out on the identities of women. Rashid does not rape Puro. She after struggling a lot manages to escape and goes home, but she is told by her father that there is no place for her in the family as she had been abducted which now puts her chastity and fidelity to question. Her father refuses to accept her saying that he cannot keep her as nobody will marry her because she has lost her status and identity.

Rejection from her own family to accept her is another form of violence she goes through. Rejection becomes a bigger blow of pain than her abduction. She feels doubly violated: firstly, by the abductor (Rashid), who violates her physically and secondly, she's violated emotionally by her own family.

Puro feels devastated and returns to Rashid to lead a life which is akin to that of a skeleton (Pinjar). Puro's self undergoes a drastic change. Rashid forces marriage on her and changes her to Hamida from Puro. She now has a new identity which she resists as she longs for her family and marriage to Ramchand.

On the other hand, Rashid is repentant for the crime of Puro's abduction and search for redemption. He tries to console Puro by love and care, but she is relentless as the wounds inflicted by Rashid are unpardonable.

Some months later Puro's kidnapping, her family forces themselves to move on and now marries their son Trilok to Puro's ex-fiancé's sister, Lajjo. Lajjo tries her best to allure Trilok to give her the attention she so animatedly bestows upon him.

However, Trilok, having turned cold ever since his sister's capture, cannot find himself get attached to Lajjo.

On the other hand, to the celebrations of the new marriage, Puro is found pregnant. While Rashid and his aunts rejoice, Puro finds herself horribly miserable, she deliberately strains herself in household chores in order to miscarry. After the miscarriage, however, Puro realises somewhat of Rashid's love for her.

One day Puro walks precariously close to the fields, that belong to Ramchand, her supposed-to-be husband, where she herself was kidnapped, and gets to see him just last time. But Ramchand is taken aback to see her semi-covered face that by the time he starts realising it is Puro, she leaves keeping him in doubt.

It may be perceived that she does so after getting disappointed to find Ramchand not quite recognising her. Chaos ensues again for Puro's family as warfare occurs between the Hindus and Muslims, as the Republic of India finds itself liberated from Britain. As Muslims and Hindus flee from opposing sides for safety, Lajjo gets separated from the rest of the family to get kidnapped sometime later by one Muslim boy.

She meets Ramchand who unhappily tells her of Lajjo's situation. Puro pleads Rashid to help her find Lajjo and save her, as Puro reminds Rashid that if he indeed has a heart, he will realize that it is not too late for Lajjo to be saved.

As Puro undertook a ceremony to change her religion and be a Muslim and renamed Hamida. Racing from home to home under the alias of a saleswoman, Puro finally finds Lajjo, and with Rashid's assistance meets Lajjo and her brother Ramchand at a Refugee camp, where Hindus and Muslims who found themselves in situations similar to Puro's and Lajjo's were finally allowed freedom and guarantees of safety.

Lajjo is received lovingly by Ramchand; Trilok is also there in the camp who meets his sister Puro and explains her that she can finally return. Ramchand is ready to accept her even now. However, Puro surprises Trilok and explains that she is where she belongs - with Rashid. His dedication to helping her save Lajjo proves his love and dedication to Puro, and for that she finds she can finally reciprocate his love.

And so, in a satirical turn of fate, Puro goes back with Rashid and the two bid Ramchand, Trilok, and Lajjo farewell, forever.

Reference: <https://www.jetir.org/papers/JETIR1804066.pdf>
[https://en.wikipedia.org/wiki/Pinjar_\(novel\)](https://en.wikipedia.org/wiki/Pinjar_(novel))

1. Who is the author of *Pinjar*?

- | | |
|-------------------|------------------------|
| (a) Amrita Pritam | (b) Kundanika Kapadiya |
| (c) Premchand | (d) Girish Karnad |

Ans (a)

2. Who translated *Pinjar* in English as *Skeleton*?

- | | |
|---------------------|-------------------|
| (a) Khushvant Singh | (b) Girish Karnad |
| (c) Vijay Tendulkar | (d) Premchand |

Ans (a)

3. Who is the protagonist of the *Pinjar*?

- | | |
|--------------|------------|
| (a) Puro | (b) Trilok |
| (c) Ramchand | (d) Rashid |

Ans (a)

4. What is the name of Puro's brother?

- (a) Ramchand (b) Rashid
(c) Trilok (d) Mohanlal

Ans (c)

5. Why Mohanlal's family came to their ancestor's village?

- (a) To sale their property (b) For Puro's marriage
(c) To attend the family function (d) None of these

Ans (b)

6. Why Rashid kidnapped Puro?

- (a) Because he loves Puro (b) To take revenge with her family
(c) To recover his money (d) None of these

Ans (b)

7. What was Puro's name after her marriage with Rashid?

- (a) Hamida (b) Puro
(c) Shama (d) Reshma

Ans (a)

8. Who helped Lajjo to escape from kidnappers' home?

- (a) Rano (b) Lajjo
(c) Pagli (d) Puro

Ans (d)

9. What is the name of Ramchand's village?

- (a) Amritsar (b) Chhatvani
(c) Ratowal (d) Ludhiana

Ans (c)

10. Who burnt Rashids' crop?

- (a) Ramchand (b) Trilok
(c) Mohanlal (d) None of these

Ans (b)

11. At the end of the novel Puro decided to live with_____.

- (a) Rashid (b) Ramchand
(c) Trilok (d) Mohanlal

Ans (a)

12. Amrita Pritam's works primarily focus on:

- (a) Fantasy (b) Feminism
(c) Civilization (d) Partition

Ans (d)

13. How old was Puro when she got engaged?

- (a) 22 years (b) 12 years
(c) 15 years (d) 18 years

Ans (c)

14. What does the word *pinjar* mean?

- (a) Skeleton (b) Cage
(c) Cave (d) Jail

Ans (b)

15. How many siblings did Puro have?

- (a) 2 (b) 8
(c) 4 (d) 5

Ans (d)

16. In which year *Pinjar* was published?

- (a) 1950 (b) 1955
(c) 1956 (d) 1952

Ans (a)

17. In which year Amrita Pritam was awarded Bharatiya Janpith Award?

- (a) 1985 (b) 1982
(c) 1988 (d) 1987

Ans (b)

18. In *Pinjar* who migrated from Lahore to India?

- (a) Puro (b) Rashid
(c) Puro's Mother (d) All of them

Ans (a)

19. *Pinjar* highlights the cultural dislocation of –

- (a) Puro (b) Rashid
(c) Ramchand (d) Lajjo

Ans (a)

20. Puro belonged to the family of:

- (a) Moneylenders (b) Loggerheads
(c) Lockmakers (d) None of the above

Ans (a)

21. who is Taro?

- (a) Puro's friend (b) A woman exploited by her husband
(c) Rashid's sister (d) Puro's sister

Ans (b)

22. Who says "It was my love and the prodding of the Sheikhs which made me do this. But I cannot bear to see so sad"

- (a) Puro (b) Ramchand
(c) Rashid (d) Puro's father

Ans (c)

23. Who says: "You have lost your faith and birth right. If we dare to help you, we will be cut down and finished without a trace of blood left behind to tell our faith"

- (a) Rashid's mother (b) Lajjo
(c) Ramchand (d) Puro's parents

Ans (d)

24. In the end of the novel Puro chooses to live in-

- (a) Pakistan (b) India
(c) Bangladesh (d) Bhutan

Ans (a)

25. The novel highlights that religion, caste or community doesn't matter, the ultimate victims are the:

- (a) Poor (b) Subalterns
(c) Women (d) Middle-class

Ans (c)

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Poetry
Jayshankar Prasad's Aansu
(The Garden of Loneliness),
tr. Charles S.J. White

Jai Shankar Prasad, (1890-1937) the greatest literary figure of modern Hindi literature, made outstanding contribution in almost every field of literature ie. poetry, drama, novel, story, essay and what not.

He had deep knowledge of Hindi, Sanskrit as well as English. He had methodically and critically studied the sacred scripture as well as Sanskrit literature which echoed in his writings in the most imaginative and ingenious manner.

He still stands tall from all our literary luminaries and will perhaps remain so for long. In spite of his untimely death, he has made an unparalleled contribution to literature.

His *Aansoo* is an elegy written in memory of his first wife. His love for her was so intense that it throws him out of his normal self-possession. Although he recovers from that state of his but before it he embodied his illimitable agony in deathless melody *Aansoo*. The elegy helped him in saving his heart from breaking and rescuing himself from utter collapse.

Aansoo is a nothing if not a lyric of love. It has all the qualities of lyrical poetry. It is full of intensity of emotional experience. It is an ultimate example of spontaneity of expression, subjectivity of thought and feeling, unity of mood, idea, or sentiment, loftiness of imagination, depth of sensibility, succinctness of scope or brevity of form, resonance of rhythm and liquidity of metrical movement.

In *Aansoo*. Jay Shankar Prasad projects his first wife as a perfect embodiment of elation, she is the embodiment of inborn loveliness, brimming simplicity, innocence, and purity of the child. The poet depicts her as amiable, affable, a woman of inalienable modesty in spite of absolute intimacy. But she was also an personification of self-respect and quiet dignity which would not yield to the random gusts of her husband's passion. Prasad was a passionate lover not only of muliebrity but also of that pudicity which is the woman's highest ornament.

The poem is a romantic lyrical elegy par excellence. It combines sweetness with sadness but leaves an optimistic impression devoid of all pessimism.

It is a master piece and a classic of not only Hindi but of entire Indian literature.

Reference: <https://www.exoticindiaart.com/book/details/aansoo-tears-nat303/#:~:text=Jain%20Shankar%20Prasad's%20Aansoo%20is,in%20deathless%20melody%20in%20Aansoo>

1. Jay Shankar Prasad is also famous as:

- | | |
|--------------|-------------|
| (a) Gurudev | (b) Mahatma |
| (c) MahaKavi | (d) Guruji |

Ans (c)

2. Jay Shanker Prasad started writing under the pen name:

- | | |
|---------------|-----------------|
| (a) Leeladhar | (b) Gajodhar |
| (c) Kaldhar | (d) Bankebihari |

Ans (c)

3. Jay Shankar Prasad wrote in which Indian dialect:

- | | |
|---------------|----------------|
| (a) Khadiboli | (b) Awadhi |
| (c) Bhojpuri | (d) Brajbhasha |

Ans (d)

4. Who is referred as the poet of desires:

- (a) Tagore (b) Prasad
(c) Pritam (d) Kabir

Ans (b)

5. Who's life was an endless struggle against financial troubles:

- (a) Tagore (b) Pritam
(c) Prasad (d) Kabir

Ans (c)

6. Jayshankar prasad died at the age of:

- (a) 45 (b) 48
(c) 50 (d) 55

Ans (b)

7. *Aansu* was published in the year:

- (a) 1931 (b) 1932
(c) 1933 (d) 1934

Ans (c)

8. What was generally the main theme of Jayshankar Prasad's poems:

- (a) Love (b) Beauty
(c) Poignant Moments (d) All of them

Ans (d)

9. *Aansu* are emotional wrenched from the paintings of:

- (a) Mother (b) Friend
(c) Sister (d) Wife

Ans (d)

10. Prasad is an emotional poet and a universal artist in:

- (a) English (b) Hindi
(c) Urdu (d) Tamil

Ans (b)

11. *Aansu*'s philosophy supports the:

- (a) Lover (b) Poetry
(c) Novel (d) Crowd

Ans (b)

12. The theme of *Aansu* is:

- (a) Separation (b) Love
(c) Relationship (d) Death

Ans (a)

13. What is very touchingly described in *Aansu*:

- (a) Failure to meet the beloved (b) Failure in communication
(c) Failure to win the race (d) Failure to win in the battlefield

Ans (a)

14. Name the English translation of *Aansu*;

- (a) The Garden of Loneliness (b) The Meadow of Loneliness
(c) The Ground of Loneliness (d) The Street of Loneliness

Ans (a)

15. How many stanzas are there in the English Translation of the poem *Aansu*:

- (a) 194 (b) 190
(c) 199 (d) 198

Ans (b)

16. In which year Jayshankar prasad was Padma Bhushan:
 (a) 1954 (b) 1950
 (c) 1975 (d) 1980
 Ans (a)
17. 'Dhruvaswamini' is which type of genre of literature by Jayshankar Prasad:
 (a) Novel (b) Short story
 (c) Drama (d) Poetry
 Ans (c)
18. 'Like the tender Siri blossom
 A bloom in the last watch
 Of the spring night,
 I meet the dust in the morning'
 Who wrote the above-mentioned lines:
 (a) William Shakespeare (b) Jayshankar Prasad (Charles S.J. White)
 (c) W.B. Yeats (d) None of the above
 Ans (b)
19. "I shall glitter in the rays of the sun;
 Become fragrance, I shall fly.
 I shall reach you somewhere then
 And brush you in the path of the stars."
 Who is addressing whom in the above lines.
 (a) One friend to another (b) The lord to the servant
 (c) The devotee to God (d) The Poet to his dead wife
 Ans (d)
20. "At the altar of human life
 Is the marriage of union and viraha,
 Pleasure and pain: the two will dance.
 It is a game of heart and eyes."
 What does the word *Viraha* signify:
 (a) Death (b) Breakup
 (c) Divorce (d) None of the above
 Ans (a)
21. Jayshankar Prasad was a ---- poet.
 (a) Adhunik (b) Bhaktikaleen
 (c) Chhayavadi (d) Reetikaleen
 Ans (c)
22. *Aansu* is an:
 (a) Elegy (b) Lyric
 (c) Ode (d) Sonnet
 Ans (a)
23. The poet has written *Aansu* in the memory of his:
 (a) Sister (b) Mother
 (c) Wife (d) Daughter
 Ans (c)
24. Which metaphor suggests that the beauty of the beloved surpasses its description?
 (a) Forest of Lotuses (b) Moonlight
 (c) Charm of the Madhavi (d) None of these
 Ans (a)

25. What is the meaning of the word Madhu in the poem?

- (a) Autumn season (b) Spring season
(c) Winter season (d) Summer season

Ans (b)

26. Which word mean a Hem or a Border?

- (a) Anchal (b) Saari
(c) Vina (d) Ragini

Ans (a)

27. What is the setting of the poem *Aansu*?

- (a) Poet's home (b) Garden
(c) Hills (d) Lake

Ans (b)

28. The elegy *Aansu* is divided into how many parts:

- (a) 2 (b) 3
(c) 4 (d) 5

Ans (c)

29. *Aansu* is written in which stanza form:

- (a) Quatrain (b) Couplet
(c) Sestet (d) Octave

Ans (A)

Reference for the above questions:

1. <https://www.youtube.com/@StudyMaterialSmAll>
2. <https://www.youtube.com/@englishliteratureandlangua9004>
3. Bansal.R. *Indian literature in Translation*2024.Agra.SBPD.PublishingHouse
4. Sharma. Pallavi. *Indian Literature in Translation & Translation Practise.* 2023.Pragati Prakasha
5. Pandey, B.D. *Indian Literature in Translation.*2024. Epsilon.

**Kabir: The English Writings of Rabindra Nath Tagore
(1994, Vol.1 Ed. Sisir Kumar Das, Sahitya Akademi, Verses- 1,2, 8,12, 53, 69)**

Rabindranath Tagore's repute as a writer outside the Bengali speaking world rests on his English translations. In this connection these six verses of Kabir, prescribed in the syllabus, is a definitive work of Tagore's work in English. It was published by Sahitya Academy to make it known to the world that one of the greatest writers of India has the acumen to translate not only the self-written works but also that of a renowned regional mystic poet like Kabir in English. Prof. Sisir Kumar Das has brought this work of Rabindranath Tagore for the readers in the year 1994.

The Poet:

Kabir, the mystic was born in or near Kashi, Benares to Muslim parents probably in 1440. He was disciple of Hindu ascetic Ramananda, who belonged to the period of medieval India when Persian mystical philosophy and impassioned poetry of great Persian poets like Attar (Fariduddin Attar), Sheikh Saadi, Jalaluddin Rumi and Hafiz Shirazi were leaving its impression, practising and enjoying its powerful influence on the religious thoughts of India.

Kabir, in his works, brought about a fusion of intense Muslim Persian mysticism with the traditional theology of Indian Brahmanism. His poems are a meeting of two or three antagonistic streams of intense spiritual cultures. Although didactic in its approach, yet his poetry makes an immortal appeal to the heart. By making use of homely metaphor and religious symbols drawn from Muslim and Hindu beliefs, Kabir created world of his own with description of intimate and personal religion of God. He addresses himself 'as child of Allah and Rama'.

Together with Ramananda, the Sufi peer Taqi of Jhansi became Kabir's master in his later life. Prof. Sisir Das, is of the view that Ramananda is the only human teacher to whom the poet acknowledges his indebtedness in his writings.

Kabir along with his master, Ramanand, joined in the theological and philosophical arguments with Mullahs and Brahmins of his time. The poet Kabir lived a contemplative life in spite of his acquaintance with the Hindu and Sufi philosophy.

Although a saint yet he never retired from the world. He was a skilled musician as well as a poet, who adored his internallife along with his poetry and music.

Kabir believed that the God he worships is neither in Kaba nor in Kailash. The true Devotees of the Almighty need not to go far. Kabir says that God awaits discovery everywhere. He may be accessible to most common people – like 'washer woman' and 'the carpenter' than to self-righteous holy man.

1. When was Kabir Das born?

- | | |
|----------|----------|
| (a) 1390 | (b) 1305 |
| (c) 1398 | (d) 1300 |

Ans (c)

2. Who brought him up?

- | | |
|------------------------|------------------------------------|
| (a) His widow mother | (b) A weaver couple Neeru and Nima |
| (c) His Guru Pramanand | (d) None of these |

Ans (b)

3. What is the name of his Guru?

- | | |
|---------------|-----------------|
| (a) Parmanand | (b) Keshavanand |
| (c) Somanand | (d) Ramanand |

Ans (d)

4. What is /are the names of his Kabir Das work?

- | | |
|--------------------|-----------------------|
| (a) Bijak | (b) Kabir Granthawali |
| (c) Kabir Dohavali | (d) None of these |

Ans (d)

5. What is the name of Kabir's wife?

- (a) Loi
- (b) Kamla
- (c) Karuna
- (d) None of these

Ans (a)

6. How many parts are there in 'Bijak'?

- (a) 2
- (b) 3
- (c) 4
- (d) No part

Ans (b)

7. What is the meaning of 'Sakhi'?

- (a) To do friendship
- (b) To witness
- (c) To give lecture
- (d) None of these

Ans (b)

8. What is the meaning of advaitvad?

- (a) To believe in duality
- (b) Not to believe in God
- (c) Not to believe in duality
- (d) None of these

Ans (c)

9. Where did Kabir die?

- (a) Kashi
- (b) Allahabad
- (c) Maghar
- (d) Kanpur

Ans (c)

10. What are the qualities of his poetry?

- (a) Mysticism
- (b) Comment upon social evils
- (c) Comment upon religious ostentations
- (d) All of these

Ans (d)

11. Kabir Das followed:

- (a) Bhakti Movement
- (b) French Revolution
- (c) Freedom Movement
- (d) None of these

Ans (a)

12. Bhakti Movement was divided into two streams. They are:

- (a) Saguna and Nirguna
- (b) Dwait and Advait
- (c) Atheism and Theism
- (d) None of these

Ans (a)

13. The believers of nirguna Stream view God:

- (a) Form less
- (b) In images
- (c) Both 'a' and 'b'
- (d) None of these

Ans (a)

14. Kabir believed that God and soul is/are:

- (a) Two entities
- (b) There is no soul
- (c) One
- (d) None of these

Ans (c)

15. The weaver couple found him:

- (a) Near Lahartara pond
- (b) On the banks of Ganga
- (c) On the bank of Yamuna
- (d) None of these

Ans (a)

16. He was against of :

- (a) Casteism
- (b) Communalism
- (c) Religious ostentations
- (d) All of these

Ans (d)

17. In Verse No. 12, he addresses soul as a 'swan' a swan is a symbol of:

- (a) Purity (b) Equality
(c) Freedom (d) None of these

Ans (a)

18. His Sakhis are full of:

- (a) Ethical values (b) Humanity
(c) Religious harmony (d) All of these

Ans (d)

19. When did Kabir Das died?

- (a) 1518 (b) 1585
(c) 1520 (d) 1590

Ans (a)

20. Kabirdas was century Indian mystic poet and saint

- (a) 14th (b) 15th
(c) 16th (d) 17th

Ans (b)

21. Kabirdas was the great promotor of devotion to:

- (a) God (b) Study
(c) Religion (d) All of these

Ans (a)

22. Kabir's composition deeply influenced the movement of the Hindu region

- (a) Bhakti (b) Shakti
(c) Aadamber (d) Sacrifice

Ans (a)

23. Kabir condemned the:

- (a) Social evils (b) Superstitions
(c) Rituals (d) All of these

Ans (d)

24. Hazari Prasad Dwivedi called Kabir:

- (a) Mast Malang (b) Mast Maula
(c) Mastani (d) Mast aatma

Ans (b)

25. According to Kabir, Murli's tune is filled with:

- (a) Love (b) Joy
(c) Passion (d) Sadness

Ans (b)

Reference: <https://shiacollege.org/uploads/econtent/Kabir%20.docx>



SHORT FICTION

1. Bhisham Sahni- Amritsar Aa Gaya

Amritsar Aa Gaya (*The Train has Reached Amritsar*) Tr. by Ashok Bhalla, is a short story by Hindi author and playwright, Bhisham Sahni, set during the Partition of India. In the story a group of refugees are travelling from what has now become Pakistan towards Amritsar, the first border town in India, and the horrors and destruction they witness on the journey

It presents the horror of the Indo-Pak partition. After the announcement of Partition, the author has made a successful attempt in realizing the spirit of communalism in this story. The communalism that hastened the hearts of human into animals resulted in depressing and perplexing riots.

In the story, the author makes a close observation of how during the partition time, a train coming out of a city in newly divided Pakistan passes through different stations to reach Amritsar is faced with tensions and controversies. During this train journey he depicts small but awful incidents. With the moving of the train moves the tension increases.

Sahni shows with minute details how some Pathan travellers ridicule and condemn Hindus. The tragedy of Partition brought disaster upon millions of people. This calamity was not only on the emotional and ideological plane but also on psychological and spiritual level.

The characters mentioned in this story either Pathan or Dubla Babu and other travellers of the train all belonged to middle class society. They seemed to be ignorant but at the same time exploited by their own politicians and statesmen.

Partition for them was incomprehensible fact. They were unable to grasp the purpose of the creation of Pakistan. Most of them were found indulged in irrelevant discussion if Jinnah Sahib will leave Bombay, whether he will settle in Pakistan or not, some of them disagreed to this superfluous discussion.

Sahni wanted to show that this sort of political sharing is nothing but a voice of the resentful society where peace seems to be a distant dream. This was a moment when tyranny enjoyed its mirthful life. The whole story depicts the psychological bent of mind developed due to inhumane behaviour of the inhabitants of United India.

When the train moves through the way of Muslim dominated area in the newly created Pakistan, the Hindus are feeling insecure and frightened and the Muslims are behaving like insanely and inhumanly; on the contrary when the train passes through the Hindu dominated area fallen in India, the Hindus are also behaving likewise and the Muslims look like scapegoats.

Above all this story presents a true picture of communal desolation during the period of Partition. The characters are well projected and they represent lively picture of Indian population in undivided India with a pinch of Hindu-Muslim ethos. The religion is not brought to condemn the nation in this story. The social fabric intertwines to bring the culminating point in shaping this story.

1. Who is the author of the story ' Amritsar Aa Gaya'?

- | | |
|-------------------|-----------------------|
| (a) Amrita Pritam | (b) Jaishankar Prasad |
| (c) Bhisham Sahni | (d) Mohan Rakesh |

Ans (c)

2. Where was Bhisham Sahni born?

- | | |
|----------------|---------------|
| (a) Pakistan | (b) India |
| (c) Afganistan | (d) Kazakstan |

Ans (a)

3. Bhisham Sahni is best known for his novel and television screenplay:

- | | |
|-------------|-------------------|
| (a) Kadiyan | (b) Tamas |
| (c) Kunto | (d) All the above |

Ans (b)

4. What is the name of Bhisham Sahni's younger brother?
(a) Ramesh Sahni (b) Vyomesh Sahni
(c) Balraj Sahni (d) Ashok Sahni
Ans (c)
5. Who was an active member of the Indian National Congress's relief efforts for the refugees?
(a) Ramesh Sahni (b) Vyomesh Sahni
(c) Balraj Sahni (d) Bhisham Sahni
Ans (d)
6. Which Delhi college hired Bhisham Sahni as an English lecturer?
(a) Dyal Singh College (b) Hansraj College
(c) Zakir Hussain College (d) Deen Dayal Upadhyaya College
Ans (c)
7. Who translated Leo Tolstoy's short stories?
(a) Amrita Pritam (b) Vijay Tendulkar
(c) Bhisham Sahni (d) Mohan Rakesh
Ans (c)
8. Who was the editor of the renowned literary journal 'Nai Kahaniyan'?
(a) Amrita Pritam (b) Mohan Rakesh
(c) Bhisham Sahni (d) Vijay Tendulkar
Ans (c)
9. What is the theme of Bhisham Sahni's novel 'Tamas'?
(a) Tradition and culture (b) Love
(c) Riot of 1947 (d) Indian National Movement
Ans (c)
10. When did Bhisham Sahni get 'Sahitya Akademi Award'?
(a) 1974 (b) 1975
(c) 1976 (d) 1977
Ans (b)
11. What is the name of Bhisham Sahni's autobiography?
(a) Aaj Ke Aatish (b) Gulal Ka Keel
(c) Alamgeer (d) Muavje
Ans (a)
12. When did Bhisham Sahni die?
(a) 2002 (b) 2003
(c) 2004 (d) 2005
Ans (b)
13. When did Bhisham Sahni get 'Padma Bhushan Award' for literature?
(a) 1996 (b) 1997
(c) 1998 (d) 1999
Ans (c)
14. When did Bhisham Sahni get the best 'Fiction Writer Award'?
(a) 2001 (b) 2002
(c) 2003 (d) 2004
Ans (b)
15. What is the English version of the story 'Amritsar Aa Gaya'?
(a) The Train Has reached Amritsar (b) The train Has Arrived Amritsar
(c) The Train Has Departed from Amritsar (d) None of the above
Ans (a)

16. What is the setting of 'Amritsar Aa Gaya'?

- (a) During Partition (b) Before Partition
(c) After Partition (d) During World War II

Ans (a)

17. Who was sitting just opposite the author in the compartment?

- (a) Pathan (b) Sardarji
(c) Babu (d) Himma Singh

Ans (b)

18. How many Pathan traders were there in the compartment?

- (a) 2 (b) 3
(c) 4 (d) 5

Ans (b)

19. Where was author going in the story 'Amritsar Aa Gaya'?

- (a) Delhi (b) Agra
(c) Peshawar (d) Amritsar

Ans (a)

20. Why was the author going to Delhi?

- (a) To watch Parliament session (b) To watch Independence Day Celebration
(c) To give exam (d) To meet his friend

Ans (b)

21. Who asked the author about Jinnah?

- (a) Pathan (b) Sardarji
(c) Babu (d) All the above

Ans (b)

22. What did Pathan offer the passengers?

- (a) Tea (b) Chunks of Boiled meat and nan
(c) Babu (d) Biscuits

Ans (b)

23. Who called Babu 'Dalkhor'?

- (a) Pathan (b) Sardarji
(c) Babu (d) All the above

Ans (a)

24. In which language does Babu speak?

- (a) Punjabi (b) Pushto
(c) Hindi (d) Bengali

Ans (b)

25. The Hindi man who tried to enter the compartment for the first time, was accompanied with:

- (a) His relatives (b) His friends
(c) His wife and daughter (d) His sons

Ans (c)

References:

[https://mmhpu.ac.in/doc/eContent/English/EjazAlam/Partition%20Narratives,%20Sem%204-converted%20\(1\).pdf](https://mmhpu.ac.in/doc/eContent/English/EjazAlam/Partition%20Narratives,%20Sem%204-converted%20(1).pdf)

https://en.wikipedia.org/wiki/The_Train_Has_Reached_Amritsar

1. Mahasweta Devi- The Hunt
Tr. By Gayatri Chakravorty Spivak

Characters:

Mary Oraon
Bhikni
Prasadji
Jalim
Tehsildar Singh
Banwari

Mahasweta Devi's story 'The Hunt' centres around the animal hunting festival, the most popular myth of the tribals of Bihar. The original title in Bengali is "Shikar" which means the hunt.

The tribals' interest and well-being at once of man and nature is represented by Mary Oraon, who embodies the intelligence of the west and the love of the tribals. She puts her intelligence to the best use and tries to counsel Prasadji and other village head men, but to no avail. She explains to Prasadji that the contractor had tricked him and would get the sales at throw-away price and would sell them to the timber merchants at an exorbitant rate by cubic foot. Prasadji is misled by his son and other village mirazdars like Lalchand and Mulni.

Tehsildar Singh in the story is the representative of the mainstream power that exploits the poor worker as well as the earth. The myth of hunt game is rehearsed through Mary Oraon, who like Mother Earth is also viewed by the contractor as an object to be exploited. She identifies him as the wild 'animal'. She takes law into her own hands and dispenses justice by killing him on the festival day. At the end, she walks "fearless as she has killed the biggest

1. When was Mahasweta Devi born?

- (a) 1925 (b) 1926
(c) 1927 (d) 1928

Ans (b)

2. Mahasweta Devi was honoured with various literary awards such as:

- (a) Sahitya Akademi Award (in Bengali) (b) Jangpith Award
(c) Ramon Magsaysay Award (d) All the above

Ans (d)

3. Who wrote 'Hajar Churashir Maa' (The Mother of 1084)?

- (a) Mahasweta Devi (b) Amrita Pritam
(c) Jaishankar Prasad (d) Sarojini Naidu

Ans (a)

4. In which language did Mahasweta Devi write?

- (a) Hindi (b) English
(c) Bengali (d) All the above

Ans (c)

5. Mahasweta Devi's first schooling was in:

- (a) Dhaka (b) Calcutta
(c) New Delhi (d) Darjeeling

Ans (a)

6. Who translated Mahasweta Devi's story 'The Hunt' into English?

- (a) Khushwan Singh (b) Gayatri Chakravorty Spivak
(c) Vikram Seth (d) Nirad C. Chaudhuri

Ans (b)

7. Which Political Leader did Mahasweta Devi support?

- (a) Sushma Swaraj (b) Mamta Banrjee
(c) Indira Gandhi (d) Narendra Modi

Ans (b)

8. How did Mahasweta Devi die?

- (a) TB (b) Heart attack
(c) Brain Hemorrhage (d) Multiple organ failure

Ans (b)

9. When did Mahasweta Devi die?

- (a) 2014 (b) 2015
(c) 2016 (d) 2017

Ans (c)

10. Prime Minister Narendra Modi tweeted on the death of which author?

- (a) Mahasweta Devi (b) Amrita Pritam
(c) Vijay Tendulkar (d) Mohan Rakesh

Ans (a)

11. When did Mahasweta Devi get 'Sahitya Akademi Award'?

- (a) 1970 (b) 1977
(c) 1978 (d) 1979

Ans (d)

12. Who wrote the biography 'Jhansi Rani' (The Queen of Jhansi)?

- (a) Mahasweta Devi (b) Amrita Pritam
(c) Jaishankar Prasad (d) Jhumpa Lahiri

Ans (a)

13. Which theme did Mahasweta Devi document in her writings?

- (a) Struggles of marginalized dalit in Bengal (b) Struggles of adivasi communities in Bengal
(c) Both 'a' and 'b' (d) None of these

Ans (c)

14. At what age did Mahasweta Devi start writing?

- (a) 11 (b) 12
(c) 13 (d) 14

Ans (c)

15. Mahasweta Devi's writings are peculiarly devoid of

- (a) Sentimentality (b) Indifference
(c) Both 'a' and 'b' (d) None of these

Ans (a)

16. From which place does the story 'The Hunt' begin?

- (a) Samant lane (b) Gomo-Daltonganj line
(c) Keri chowk road (d) Banjara hills

Ans (b)

17. What is the name of coal halt?

- (a) Ameno (b) Daltan
(c) Tohri (d) None of these

Ans (c)

18. Who is the first character introduced in the story 'The Hunt'?

- (a) Mary Oraon (b) Prasadji
(c) Bhikni (d) Tehsildar Singh

Ans (a)

19. Who is the main protagonist in the story 'The Hunt'?

- (a) Mary Oraon (b) Prasadji
(c) Bhikni (d) Tehsildar Singh

Ans (a)

20. What was age of Mary?

- (a) 17 Years old (b) 18 years old
(c) 19 Years old (d) Lord's bungalow

Ans (b)

21. Whose bungalow did Mry's mother look after?

- (a) Dixon's bungalow (b) Bhikini's bungalow
(c) Prsad's bungalow (d) Lord's bungalow

Ans (a)

22. What does everyone say about Prasadji?

- (a) He is the most unfortunate (b) He is the most fortunate
(c) Knows nothing about him (d) None of these

Ans (b)

23. Who keeps Prasadji's bungalow clean?

- (a) Bhikni (b) Jalim
(c) Mary (d) Binny

Ans (c)

24. Who is the leader of the marketeers?

- (a) Jalim (b) Prasadji
(c) Dixon (d) Tehsildar Singh

Ans (a)

25. Who was Ratan Seth?

- (a) Prasadji's servant (b) Mary's lover
(c) The driver of a timber truck (d) Leader of the marketeers

Ans (c)

Reference:

Pandey, B.D. Indian Literature in Translation.2024. Epsilon.



Drama

1. Mohan Rakesh- AdheAdhure (Halfway House)

Mohan Rakesh, a multi-talented writer who moved easily between different genres like novels, plays, and short stories. He started his career as a teacher of Hindi literature and edited *Sarika* for some time. His first modern Hindi play *Ashad Ka Ek Din* that won a competition organised by Sangeet Natak Akademi in 1958. In *AadheAdhure*, Mohan Rakesh tells a story of a family trapped in the web of poverty.

The Characters:

Savitri Jagmohan

JunejaMahendranath

Ashok Sighania

Binni Kinni

The Plot

The play opens with a 'man in a black suit' whose face is hidden in darkness, representing typical Indian men of 1960's when women had just stepped into the job market. He does not want to face light as he represents the middle-class Indian of the urban India. He informs the audience that he is one of the millions whom we meet on the road every day. He is among the most ordinary of the ordinary men of the country, and is trying hard to meet both ends. His language is hardly audible which represents the voiceless Indians.

The entire story takes place in the untidy drawing room of Mahinder's home. This disorder parallels the lives of the members of Mahinder's family. At the extreme left corner Mahinder sits with no hope in life and Savitri walks in, tired after a day's hard work at office. She expects somebody to greet her with a glass of water, and perhaps a cup of hot tea. She feels as if no one is home hence she helps herself, but slowly realises that there is Mahinder in the drawing room, Ashok is in the bedroom, and yet nobody extends this simple courtesy towards her.

Irritated and frustrated she and Mahinder engages into a verbal duel that conveys to the audience that this is an everyday affair in this family. Audience also realises that this is a completely dysfunctional family where nobody talks to each other, and when they do, they fight. Savitri is completely unsatisfied with her husband and other family members. For her, Mahinder is an utter failure, a man who has lost everything in business, and thus good for nothing. Savitri's insufficient salary is the only source of income for the family.

She tries all possible ways to set her son up in a good job. She invites Singhanian, her boss, home, hoping that he can use his contacts to get Ashok a good job. Ashok on the other hand cannot stand Singhanian. He disdains many of his habits.

Nothing seems to work for Savitri, which adds up to her frustrations. Add to this the fact that her recently married daughter Binni spends much of her time with her, as she hates her husband. The youngest daughter Kinni is on the verge of puberty and is keenly interested to know more about man-woman relations.

The entire family seems to be caught in a knot from which nobody can discharge. Their frustrations lead them to hurt each other continuously, and regularly. The situation becomes unbearable for Savitri and she decides to elope with her old boyfriend Jagmohan, but she cannot gather up courage to do so. She sulks regularly and lives the same life with no end in sight.

1. Mohan Rakesh was born on :

(a) January 8, 1923

(b) January 8, 1925

(c) January 8, 1927

(d) January 8, 1930

Ans (b)

2. Mohan Rakesh was born in:

- (a) Chandigarh (b) Bombay
(c) Delhi (d) Amritsar

Ans (d)

3. Mohan Rakesh died on:

- (a) January 3, 1972 (b) February 5, 1972
(c) March 4, 1973 (d) April 8, 1972

Ans (a)

4. Mohan Rakesh died in:

- (a) Chandigarh (b) Bombay
(c) Delhi (d) Amritsar

Ans (c)

5. Mohan Rakesh's first play was:

- (a) Aadhey Adhure (b) Na Ane Wala Kal
(c) Ashadh ka Ek Din (d) Halfway House

Ans (c)

6. Mohan Rakesh was awarded the Sangeet Natak Akademi Award in:

- (a) 1960 (b) 1965
(c) 1968 (d) 1969

Ans (c)

7. Mohan Rakesh published Aadhe Adhure in:

- (a) 1959 (b) 1969
(c) 1954 (d) 1965

Ans (b)

8. In Mohan Rakesh's Aadhe Adhure (Halfway House) who is the first person?

- (a) Ashok (b) Shivajeet
(c) Mahendra Nath (d) Juneja

Ans (c)

9. In Mohan Rakesh's Aadhe Adhure (Halfway House) who is the Second Person?

- (a) Jagmohan (b) Singhanian
(c) Juneja (d) Ashok

Ans (a)

10. In Mohan Rakesh's Aadhe Adhure (Halfway House) who is the third person?

- (a) Juneja (b) Shivajeet
(c) Singhanian (d) Ashok

Ans (c)

11. In Mohan Rakesh's Aadhe Adhure (Halfway House) who is the fourth person?

- (a) Mahendra Nath (b) Manoj
(c) Singhanian (d) Juneja

Ans (d)

12. In Mohan Rakesh's Aadhe Adhure (Halfway House) Mahendra Nath comes walking without support:

- (a) In the opening of the play (b) In the middle of the play
(c) In the end of the play (d) In Juneja's house

Ans (c)

13. Mohan Rakesh's Ashadh Ka Ek Din is centered on:

- (a) Budha's life (b) Kalidasa's life
(c) Savitri's life (d) Rama's life

Ans (b)

14. What is the title of the second part of Aadhe Adhure (Halfway House)?
(a) Purvardh (b) Uttarayan
(c) Utrardh (d) Utranchal
Ans (c)
15. How old is the man who plays four parts in Mohan Rakesh's Aadhe Adhure (Halfway House)?
(a) 43 (b) 45
(c) 48 (d) 50
Ans (d)
16. Who is the central character in Mohan Rakesh's Aadhe Adhure (Halfway House)?
(a) Binn (b) Kinny
(c) Ashok (d) Savitri
Ans (d)
17. Who is Savitri's Husband in Mohan Rakesh's Aadhe Adhure (Halfway House)?
(a) Jagmohan (b) Juneja
(c) Mahendra Nath (d) Ashok
Ans (c)
18. Who is Ashok in Mohan Rakesh's Aadhe Adhure (Halfway House)?
(a) Savitri's brother (b) Savitri's boyfriend
(c) Savitri's son (d) Binny's husband
Ans (c)
19. Who is Mahendra Nath's son Mohan Rakesh's Aadhe Adhure (Halfway House)?
(a) Manoj (b) Ashok
(c) Shivajeet (d) Mohan
Ans (b)
20. Who is Binny in Mohan Rakesh's Aadhe Adhure (Halfway House)?
(a) Savitri's elder daughter (b) Mahendra Nath's younger daughter
(c) Ashok's cousin (d) Manoj's cousin
Ans (a)
21. Who is Mahendra Nath's elder daughter in Mohan Rakesh's Aadhe Adhure (Halfway House)?
(a) Surekha (b) Sushma
(c) Binny (d) Kinny
Ans (c)
22. Who is Kinny in Mohan Rakesh's Aadhe Adhure (Halfway House)?
(a) Mahendra Nath's elder daughter (b) Savitri younger daughter
(c) Ashok's cousin (d) Surekha's cousin
Ans (b)
23. Who is Savitri's married daughter in Mohan Rakesh's Aadhe Adhure (Halfway House)?
(a) Kinny (b) Surekha
(c) Savitri (d) Binny
Ans (d)
24. Who is Mahendra Nath's friend in Mohan Rakesh's Aadhe Adhure (Halfway House)?
(a) Singhania (b) Jagmohan
(c) Juneja (d) Manoj
Ans (c)
25. Who is Kinny's friend in Mohan Rakesh's Aadhe Adhure (Halfway House)?
(a) Sushma (b) Surekha
(c) Binny (d) Savitri
Ans (b)

Reference:

[https://oneindiaonepeople.com/aadhe-adhure-timeless-classic/#:~:text=In%20Aadhe%20Adhure%2C%20Mohan%20Rakesh,and%20youngest%20daughter%20\(Kinni\).&text=The%20play%20opens%20with%20a,face%20is%20hidden%20in%20darkness](https://oneindiaonepeople.com/aadhe-adhure-timeless-classic/#:~:text=In%20Aadhe%20Adhure%2C%20Mohan%20Rakesh,and%20youngest%20daughter%20(Kinni).&text=The%20play%20opens%20with%20a,face%20is%20hidden%20in%20darkness)

2. Vijay Tendulkar- Kanyadaan

Vijay Dhondopant Tendulkar, a leading Indian playwright. He is also a movie and television writer, literary essayist, political journalist, and social commentator of Maharashtra. The success of his dramas that are based on contemporary, unconventional themes established him as a prominent dramatist of the nation. He is best known for his plays *Shantata! Court Chalu Aahe* (1967), *Ghāshirām Kotwāl* (1972), and *Sakhārām Binder* (1972). Tendulkar's plays display real-life incidents and social upheavals, providing a glimpse of harsh realities.

Characters:

Nath Devalikar

Seva Devalikar

Jyoti Devalikar

Arun Athavale

Jayaprakash

As the title suggests, *Kanyadaan* deals with the theme of marriage. This is a short play focusing on caste-conflict between a Dalit educated young man and a Brahmin middle class family. It shows that how a Dalit man treats a Brahmin girl after marriage. The problem of the consequence of the marriage Tendulkar shows is self-created. The play deals with psychological study of the social situations caused by casteism in India.

The play opens in the house of Nath Devalikar who is an MLA, an active social worker and a true follower of Gandhian philosophy. He lives with his wife Seva, a social activist and champion of woman's rights. Due to being socially and politically active they do not get enough time to care their children Jyoti and Jayaprakash from their childhood.

Nath's idealistic views on human life, society, politics and cultural values have been their guiding force since the childhood of their children.

Jyoti, an educated woman from socially and politically advanced family decides to marry Arun Athavale, a young Dalit poet with whom she has been acquainted for three days only. Her mother and brother forewarn about marriage and the misery that may befall her aftermath of it. Nath stands with Jyoti's decision to marry Arun.

In the Act Two of the play audience witnesses Arun's atrocities on Jyoti, to take revenge against higher caste he beats Jyoti. Arun is of the opinion that this is the only way to change the 'power relation' in social system. He believed that by this he can go higher in social ladder equal to Jyoti.

The 'power-relation' in the social structure becomes more penetrative when Arun, the victimizer uses violence of different kinds against Jyoti. He names it as his defence strategy. The play ends with the demonstration of the web of caste becoming so powerful that Jyoti accepts her powerlessness and inferior self as a woman.

Although she is a representative of higher caste in ladder of hierarchical social structure before Arun, but she being a woman becomes a lower caste on the ladder. The reversal of earlier victimizer into the present victim and the previous victim into present victimizer reflects the power pattern in social hierarchy. Due to agonies she starts to feel that she has been converted from Jyoti Yadunath Devalikar to Jyoti Arun Athavale, from a Brahmin to a scavenger.

1. Who wrote the play 'Kanyadan'?
- (a) Vijay Tendulkar (b) Mohan Rakesh
(c) Amrita Pritam (d) Jaishankar Prasad
- Ans (a)
2. What was the full name of Vijay Tendulkar?
- (a) Vijay Velapati Tendulkar (b) Vijay Dhondopant Tendulkar
(c) Vijay Tandali Tendulkar (d) None of these
- Ans (b)
3. When was Vijay Tendulkar born?
- (a) 1926 (b) 1927
(c) 1928 (d) 1929
- Ans (c)
4. Basically, Vijay Tendulkar is awriter.
- (a) Marathi (b) Bengali
(c) Gujrati (d) Tamil
- Ans (a)
5. Vijay Tendulkar is famous as:
- (a) Playwright (b) Television content writer
(c) Political journalist (d) All the above
- Ans (d)
6. How many plays did Vijay Tendulkar write for children?
- (a) 15 (b) 16
(c) 17 (d) 18
- Ans (b)
7. Which one of the following plays of Vijay Tendulkar did not recognition firstly?
- (a) Gidhade (b) Grihastha
(c) Ardh Satya (d) All the above
- Ans (b)
8. Which one of the following is not a play of Vijay Tendulkar?
- (a) Gidhade (b) Ghashiram Kotwal
(c) Sakharam Binder (d) Ratrani
- Ans (d)
9. Vijay Tendulkar's play 'Kanyadan' was originally written in:
- (a) Marathi (b) Bengali
(c) Gujrati (d) Tamil
- Ans (a)
10. Name the screen play Vijay wrote for Hindi movies.
- (a) Nishant (b) Ardh Satya
(c) Akrosh (d) All the above
- Ans (d)
11. Which of the following novels is written by Vijay Tendulkar?
- (a) Kadambari Ek (b) Kadambari Do
(c) Both 'a' and 'b' (d) None of these
- Ans (c)
12. 'Shanta! Court Chalu Aahe' by Vijay Tendulkar belongs to which genre of English literature?
- (a) Poetry (b) Prose
(c) Drama (d) Novel
- Ans (c)

13. What is the name of Vijay Tendulkar's collection of short stories?
(a) Dwandwa (b) Phulapakhare
(c) Both 'a' and 'b' (d) None of these
Ans (a)
14. Which recognition did Vijay Tendulkar receive for his literary contribution?
(a) Sangeet Natak Akademi (b) Padma Bhushan
(c) Kalidas Samman (d) All the above
Ans (d)
15. When did Vijay Tendulkar die?
(a) 2008 (b) 2009
(c) 2010 (d) 2011
Ans (a)
16. When was the play 'Kanyadan' written?
(a) 1996 (b) 1997
(c) 1998 (d) 1999
Ans (a)
17. Who translated 'Kanyadan' by Vijay Tendulkar?
(a) Iravati Karwe (b) Gowri Ramnarayan
(c) Amrita Pritam (d) None of these
Ans (b)
18. Vijay Tendulkar's plays deal with the theme of :
(a) Love and war (b) Political issues
(c) Complexities of human relationships (d) All the above
Ans (c)
19. The play 'Kanyadan' revolves round the:
(a) Marriage of Jyoti (b) Family and political issues
(c) Social issues (d) Gender issues
Ans (a)
20. Whom does Jyoti want to marry?
(a) Arun Athawale (b) Seva
(c) nath Devlalikar (d) Jayaprakash
Ans (a)
21. Who is the young dalit boy?
(a) Arun Athawale (b) Seva
(c) nath Devlalikar (d) Jayaprakash
Ans (a)
22. What is the name of Jyoti's brother?
(a) Arun Athawale (b) Seva
(c) nath Devlalikar (d) Jayaprakash
Ans (d)
23. "I stand by you, go ahead my child." Who said these words:
(a) Arun Athawale (b) Seva
(c) nath Devlalikar (d) Jayaprakash
Ans (a)
24. Who writes autobiography in the play 'Kanyadan'?
(a) Arun Athawale (b) Seva
(c) nath Devlalikar (d) Jayaprakash
Ans (a)

25. Who informs Nath Devlalikar about Palestinian guerrillas?

- (a) Arun Athawale (b) Seva
(c) Jyoti (d) Jayaprakash
Ans (d)





UNIT VII & VIII

This unit aims at making students proficient in Translation practise. A learner must understand and grasp his/her the intricacies of translation and that is possible when one is made to do it by oneself. The aim behind is to make the learners aware of the skills that enable translation easy and understandable. When a learner practises translation individually they closely experience that translation is a complex and challenging process that requires careful attention to detail, cultural sensitivity, and linguistic expertise. Whether one is translating legal documents, marketing materials, or website content, they not only learn but also in corporate all best practices which can help them in ensuring that translations are accurate, effective, and culturally appropriate.

Translation Practise (Hindi to English)

1- gekjs ns'k ds lkeus ,d cgqrcMhleL;kladh.kZ /kkfeZZdvkSj Hkk"kkIEcU/kherHksnksadksnwjkdjus ds fy, ,d jk"V@h; n`f"V ds fodkl dh gSA bl dk;Zesafo'ofokYk; fu.kkZ;dHkkxysldrsgSA

- | | |
|---|---|
| (a) One of the most pressing problems facing our country is the Development of a national outlook overriding parochial Religion and language consideration. In this task, the universities can and should play a decisive part. | (b) One of the most press problems facing our country was the Development of a national outlook overriding parochial Religious and linguistic consideration. In this task, the universities can and should play a decisive part |
| (c) The most pressing problems facing our country is the Development for a national outlook overriding parochial Religious and linguistic consideration. In this task, the universities can and should play a decisive part. | (d) One of the most pressing problems facing our country is the Development of a national outlook overriding parochial Religious and linguistic consideration. In this task, the universities can and should play a decisive part |

Ans (d)

2- f'k{kk esaLok;Rrk dk vFkZ ;g ughagSfdo'ofokY; fof'k"Vvko';drkvksa ds izzzfr /;kugh u nsaAoLrqr% fo'ofokY;ksa dh LFkkiuklekTk dh dqN vko';drkvksadksiwjkdjus ds fy, gqbZgSvkSjUgsabuvko';drkvksadksiwjkdjus ds fy, ltxjgukpkfg,A

- | | |
|---|---|
| (a) Autonomy of academic matters does not mean that universities should be oblivious to special needs. In fact, universities is set up for the satisfaction of certain felt needs of society and they have to be fully sensitive and responsive to them. | (b) Autonomy in academic matters does not mean that universities should be oblivious to special need. In fact, university are set up for the satisfaction of certain felt needs of society and they have to be fully sensitive and responsive to them. |
| (c) Autonomy in academic matters does not mean that universities should be oblivious to special needs. In fact, universities are set up for the satisfaction of certain felt needs of society and they have to be fully sensitive and responsive to them. | (d) Autonomy in academic matters did not mean that universities should be oblivious to special needs. In fact, universities are set up of the satisfaction of certain felt needs of society and they have to be fully sensitive and responsive to them. |

Ans (c)

3- fo |ky;ksa o fo'ofa |ky;ksa ds Nk=ksa ds vlarks" k ls mRiUu vuq'kklughurk dk dj.k mudh ;g n`<+ Hkkouk gS fd muds o;ksa`) jktuhfrK vkSj iz'kkld v/;kid vkSj f'k{kkfon~ muds fopkjksa vkSj vkdka{kkvksa dh mis{kk djrs gSa A

- (a) The reason for the indiscipline arising from the dissatisfaction of the students of schools and universities is their strong feeling that their elders, politicians and administrators, teachers and educationists ignore their views and aspirations.
- (b) The reason of the indiscipline arising from the dissatisfaction of the students in schools and universities are their strong feeling that their elders, politicians and administrators, teachers and educationists ignore their views and aspirations.
- (c) The reason for the indiscipline arise from the dissatisfaction in the students of schools and universities is their strong feeling that their elders, politicians and administrators, teachers and educationists ignore their views and aspirations.
- (d) The reason for the indiscipline arising in the dissatisfaction in the students at schools and universities is their strong feeling that their elders, politicians and administrators, teachers and educationists ignore their views and aspirations.

Ans (a)

4. उनकी असुरक्षा की भावना ने स्थिति को अधिक गंभीर बना दिया है। अब सही समय आ गया है कि उनकी वास्तविक समस्याओं का विश्लेषण व निराकरण करने के लिए सच्चे व प्रयत्न किये जाए व ठोस कदम उठाए जाएं।

- (a) Their sense of insecurity have made the situation more serious. Now the right time has come to analyse and solve their real problems and sincere efforts can be made and concrete steps should be taken.
- (b) Their sense of insecurity has made the situation more serious. Now the right time has come to analyse and solve their real problems and sincere efforts should be made and concrete steps should be taken.
- (c) Their sense in insecurity has made the situation more serious. Now the right time have come to analyse and solve their real problems and sincere efforts should be made and concrete steps should be taken.
- (d) Their sense of insecurity has made the situation more serious. Now the right time has come in analyse and solve the real problems and sincere efforts should be made and concrete steps should be taken

Ans (b)

5-अगर मैं कहूँ कि कोई व्यक्ति केवल 6

महीनेके अन्दर एक लाख रूपये महीना कमा सकते हैं। वो भी घर से काम करके तो आपको हैरानी जरूर होगी। लेकिन ब्लॉगिंग आज एके साकरियर हैं जिसने ये सम्भव कर दिया है।

- (a) If I say that one can earn 1 lakh a month within only 6 months, this too working from home you will surely be amazed but blogging was such a career option today that has made it possible
- (b) If I say that one can earn 1 lakh a month within only 6 months, that too working from home you will surely be amazed but blogging is such a career option today that has made it possible
- (c) If I say that one can earn 1 lakh a month within only 6 months, that too work from home you will surely be amazed but
- (d) If I say that one can earn 1 lakh a month within only 6 month, that too working within home you will surely be amazed but blogging is such a

blogging is such a career option today that has made it possible

career option today that has made that possible

Ans (b)

6-मैंने फैसला लिया है कि मैं अपने देश के युवाओं को सक्षम बनाऊँगा कि कैसे ब्लॉगिंग के जरिये अपना भविष्य बना सकते हैं और अच्छा पैसा कमा सकते हैं। मैं इस प्रोजेक्ट पर दिन रात काम कर रहा हूँ

- (a) I've decide that I'll empower the youth of my country on when they can make their career through blogging and earn good. I'm working in this project day and night.
- (b) I've deciding that I'll empower the youth of our country on how they can make their career through blogging and earn good. I'm working on that project day and night.
- (c) I've decided that I'll empower the youth of my country on how they can make their career through blogging and earn good. I'm working on this project day and night.
- (d) I've decided that I'll empower the youth of my country on how we can make their career through blogging and earn good. I'm working on that project day and night.

Ans (c)

7- iDdkmluslkspkgsxkfdyxsxmlhdetsfj;ksa dh gWlhughamMk;saxs(ij 'kk;n oks ughatkurkFkkfdmldsvkl&ikl

,slsdbZyksxgSaftUgsanwljksauhpkfn[kkusesacgqretkvrkgSA

- (a) He must has thought that people would not mock his weaknesses, but maybe he didn't know that there are many such people around him who enjoyed a lot belittling others.
- (b) He must have thought people will not mock his weaknesses, but maybe he didn't know that there were many such people around him who enjoyed a lot belittling others
- (c) He must have thought that people would not mock his weaknesses, but maybe he didn't know this there are many such people around him who enjoyed a lot belittling others
- (d) He must have thought that people would not mock his weaknesses, but maybe he didn't know that there were many such people around him who enjoyed a lot belittling others

Ans (c)

8-

tkfgjgSfdvki

,dghtksddksckjckjlqudjcksjgkstkrsGsvkSjvkidhgWlhHkhughavkrhABhdmlhrjg ls]

,d ghleL;kdkysydjckj&ckjjksukleL;k dk gky ugh gSA

- (a) It's obvious this you get bored by listening to the same joke again and again and you don't feel laughter' Similarly, cry over the same problem repeatedly was not the solution. -
- (b) It's obvious that you get bored by listening to the same joke again and again and you does not feel laughter' Similarly, cry over the same problem repeatedly is not the solution
- (c) It's obvious that you get bored by listento the same joke again and again and you don't feel laughter' Similarly, crying over the same problem repeatedly was not the solution.
- (d) It's obvious that you get bored by listening to the same joke again and again and you don't feel laughter' Similarly, crying over the same problem repeatedly is not the solution.

Ans (d)

9- gjfdlhdksviuhleL;k ds ckjsesacrkdj le; o ÅtkZdksO;FkZ u djsaAdsoyvius [kkife=ks ls lk>k djsvkSj [kqngghy<w<us dk iz;kldjsaA

- (a) Don't waste your time and energy by telling everyone about your problem. only share with your close friends and try to look for the solution yourself.
- (b) Don't waste your time and energy by telling everyone about your problem. only share with your close friends and try to look for the solution yourself.
- (c) Don't waste your time and energy by telling everyone about your problem. only share with your close friends and try to look for the solution yourself.
- (d) Don't waste your time and energy by telling everyone about your problem. only share with your close friends and try to look for the solution yourself.

Ans ()

10- oks vius ?kj dk vdsykdekusokykFkkAijlksa] eSausmlsnwj ,d dksusesacSBs ns[kk A yxjgkFkkfd oks /;ku ls dqNlkspjgkgSA

- (a) He was the lone breadwinner (the only earner) of this house. The day before yesterday, I saw him sitting at a distant corner. He seemed to be pondering over something.
- (b) He is the lone breadwinner (the only earner) of this house. The day before, I saw him sit at a distant corner.
- (c) He seemed to be ponder over something He is the lone breadwinner (the only earner) of this house. The day before yesterday, I saw him sitting at a distant corner. He seemed to be pondering over something.
- (d) He was the lone breadwinner (the only earner) of the house. The day before yesterday, I saw him sitting at a distant corner. He seem to be pondering over something

Ans (a)

11- ygjks ls MjdjukSdikjughagksrh] dksf'k'kdjusokyksa dh dHkhgkjughagksrhA

- (A) The boat that qualms the waves, Never get across
The mind that dreads and dares, Has never been at loss
- (B) The boat that qualms the waves, Not get across
The mind that dreads and dares, Has never been at loss
- (C) The boat that qualms the waves, Never get across
The mind that dreads and dares, Has been never at loss
- (D) The boat that qualms the waves, get Never across
The mind that dreads and dares, Has never been at loss

Ans (a)

12- uUghaphaVhtcnkukysdjpyrhgS] p<+rh nhokjksaij] lkSckjfQlyrhgSA

- (A) The tiny ant, when it carry the grain, Lays it up into the height of the wall
Fall slipping a hundred times, Just as it tries again
- (B) The tiny ant, when it carries the grain, Lays it up into the height of the wall
Fall slipping a hundred times, Just as it tries again
- (C) The tiny ant, when it carries the grain, Lays it up into the height of the wall
Fall slipping an hundred times, Just as it tries again
- (D) The tiny ant, when it carries the grain, Lays it up into the height of the wall
Fall slipping a hundred times, Just for it tries again

Ans (b)

13- eu dk fo'okljksaesalkgIHkjrkgS] p<+djfxjuk] fxjdj p<+uk u v[kjrkgsA

- (A) The faith in the mind, Stirs courage in the nerves
- (B) The faith in the mind, Stirs courage in the nerves

It soars and slips, then slips and soars again, Until its efforts has not been in vain

- (C) The faith in the mind, Stirs courage in the nerves

It soars and slips, then slips and soars again, Until its efforts have not been in vain

Ans (c)

It soars and slips, then slips and soars again, Until its efforts have been not in vain

- (D) The faith in the mind, Stirs courage in the nerves

It soars and slips, then slips and soars again, Until its efforts have not in vain

14- IpiwNksrks 'kjesaghlrhgSnhflrfou; dh laf/kopuleiwT; mlh dk ftlesa 'kfDrfot; dhA

- (A) The truth is strength lies mercy
Your peace-talks worthy
Only if you have the strength to victory.

- (C) The truth strength lies mercy
Your peace-talks worthy
Only if you have the strength to victory.

Ans (a)

- (B) The truth is strength lies mercy
Your peace-talks worthy
Only if you has the strength to victory.

- (D) The truth has strength lies mercy
Your peace-talks worthy
Only if you have the strength to victory.

15- Igu'khyrk] {kek] n;kdkSrHkhiwtrktxgS cy dk niZpedrkmlsiahNstctxexgSA

- (A) Tolerance, pardon, mercy
People will listen to only if you backdrop shining
And you victory, unequivocal.

- (C) Tolerance, pardon, mercy
People will listen to only if you backdrop is shining
And you victory, unequivocal.

Ans (c)

- (B) Tolerance, pardon, mercy
People will listen to only if you backdrop has shining
And you victory, unequivocal.

- (D) Tolerance, pardon, mercy
People shall listen to only if you backdrop is shining
And you victory, unequivocal.

16- dqNdkedjks] dqNdkedjks]
txesajgdjdqN uke djks
>gtUegqvkfdlvFkZvgk
le>ks ftlesa ;gO;FkZ u gks
dqNrksmi;qDrdjksrudks
ujgks] u fujk'kdjkseudksA

- (a) Does some work, does some work
Living in this world create your name
What is the purpose of your birth?
Understand and do not waste it (life)
Make some use of your body
You are a human Being, do not lose heart.

- (c) Do some work, do some work
Living in this world create your name
What is the purpose of your birth?
Understand and does not waste it (life)

- (b) Do some work, do some work
Living in this world create your name
What is the purpose of your birth?
Understand and do not waste it (life)
Make some use of your body
You are a human Being, does not lose heart.

- (d) Do some work, do some work
Living in this world create your name
What is the purpose of your birth?
Understand and do not waste it (life)

Make some use of your body
You are a human Being, do not lose
heart.

Ans (d)

17- laHkyksfdlq;ksx u tk; pyk
dc O;FkZgqvklndqik; Hkyk
le>kstxdks u fujkliuk
iFkvkiiz'kLrdjks viuk
vf[kys'ojgSvoyEcludks
ujgks] u fujk'kdjkseudksA

(a) Be careful, so that the opportunity is
not gone
When has a God effort gone waste?
Do not take the world only as a dream
Be guide of your own path
God of the world is your refuge
You are a Human Being, do not lose
hear.

(c) Be careful, so that the opportunity is
not gone
When have a God effort gone waste?
Do not take the world only as a dream
Be guide of your own path
God of the world is your refuge
You are a Human Being, do not lose
hear.

Ans (a)

18- T;ksafudydjcnysa dh xksnlsA
FkhvHkh ,dcw;ndqNvkxscM+hA
lkspusfQj&fQj ;ghtksesayxhA
vkgd;ksa ?kjNksM+djeSa ;kscM+hAA

(a) A leaving the boom of the clouds
A little drop of water had proceeded a
bit ahead
She started thinking again and again
Oh! Why do I left my home like this?

(c) A leaving the boom of the clouds
A little drop of water had proceeded a
bit ahead
She started thinking again and again
Oh! Why did I left my home like this?

Ans (c)

19- nsoesjsHkkX; esaD;kgScnkA
eSacpwjxh ;kfeywixh /kwyesaA
;ktywixhfxjvaxkjijfdlhA
pw iMwixh ;kdey ds QwyesaAA

Make some use of your body
You are a human Being, do not lose
heart.

(b) Be careful, so that the opportunity is
not gone
When has a God effort go waste?
Do not take the world only as a dream
Be guide of your own path
God of the world is your refuge
You are a Human Being, do not lose
hear.

(d) Be careful, so that the opportunity is
not gone
When has a God effort gone waste?
Does not take the world only as a
dream
Be guide of your own path
God of the world is your refuge
You are a Human Being, do not lose
hear.

- (a) O destiny, what would be my fate
Will I live or get swallowed tip by dust?
Or would I burnt out by fall on some fire?
Or I will land on a lotus blossom?
- (b) O destiny, what would be my fate
shall I live or got swallowed tip by dust?
Or would I burn out by falling on some fire?
Or I will land on a lotus blossom?
- (c) O destiny, what would be my fate
Will I live or got swallowed tip by dust?
Or should I burn out by falling on some fire?
Or I will land on a lotus blossom?
- (d) O destiny, what would be my fate
Will I live or got swallowed tip by dust?
Or would I burn out by falling on some fire?
Or I will land on a lotus blossom?
- Ans (d)

20- cg x;h ml dky ,d ,slhgckA

ogleqUnjvksjvkbZvueuhAA

,dlqUnjlkSi dk eqigFkk [kqyKA

ogmlhesatkiM+heksrhcuAA

- (a) At that moment came a gust of breeze
And carried her unheeding to the sea
An beautiful oyster was open
Where she fell and became a pearl.
- (b) At that moment come a gust of breeze
And carried her unheeding to the sea
A beautiful oyster was open
Where she fell and became a pearl.
- (c) At that moment came a gust of breeze
And carry her unheeding to the sea
A beautiful oyster was open
Where she fell and became a pearl.
- (d) At that moment came a gust of breeze
And carried her unheeding to the sea
A beautiful oyster was open
Where she fell and became a pearl.

Ans (d)

21- yksx ;ksaghs f>>drs] lksprsa

tcfmudksNksM+ukiM+rkgS ?kjAA

fdUrq ?kj dk NksM+ukvDljmUgsaA

cwinykSadqNvkSjghnsrkgSdjA

- (a) People often hesitate and think
Whey they have to leave their homes
But quite often, leaving their home
Transforms them like the tiny drop of water
- (b) People often hesitate and think
Whey they had to leave their homes
But quite often, leaving their home
Transforms them like the tiny drop of water
- (c) Often People hesitate and think
Whey they have to leave their homes
But quite often, leaving their home
Transforms them like the tiny drop of water
- (d) Whey they have to leave their homes
But quite often, leaving their home
drop of water Transforms them like the tiny s

Ans (a)

22- gegksaxsdke;kc

gegksaxsdke;kc ,d fnu

gksgksgkseuesagSfo'okl] iwjkgSfo'okl

gegksaxsdke;kc ,d fnu -----

(i) We shall overcome, we shall overcome
We shall overcome some day
Oh, deep in my heart, I do believe
We shall overcome some day.....

(iii) We shall overcome, we shall overcome
We shall overcome some day
Oh, deep in my heart, I do believe
We shall overcome some day.....

Ans (c)

23- gepysaxslkFk&lkFk
MkygkFkksaesagkFk
gepysaxs lkFk&lkFk ,dfnu
euesagSfo'okl] iwjkgSfo'okl
gepysaxs lkFk&lkFk ,dfnu -----

(a) We shall walk hand in hand
We shall walk hand in hand some day
Oh, deep into my heart, I do believe
We will walk hand in hand some day.....

(c) We shall walk hand in hand
We shall walk hand in hand some day
Oh, deep in my heart, I do believe
We shall walk hand in hand some day.....

Ans (c)

24- gksxh 'kkfUrpjkjsavksj
gksxh 'kkfUrpjkjsavksj ,dfnu
euesagSfo'okl] iwjkgSfo'okl
gksxh 'kkfUrpjkjsavksj ,dfnu -----

(a) We shall live in peace, we shall live in peace
We shall live in peace some day
Oh, deep into my heart, I do believe
We shall live in peace some day.....

(c) We shall live in peace, we shall live in peace
We shall live in peace some day
Oh, deep in my heart, I does believe
We shall live in peace some day.....

Ans(b)

25- ughaMjfdlh dk vkt]
ughamjfdlh dk vkt ,dfnu
euesagSfo'okl] iwjkgSfo'okl

(ii) We shall overcome, we shall overcome
We shall overcome some day
Oh, deep in my heart, I do believe
We shall overcome some day.....

(iv) We shall overcome, we shall overcome
We shall overcome some day
Oh, deep in my heart, I do believe
We shall overcome some day.....

(b) We shall walk hand in hand
We shall walk hand in hand some day
Oh, deep in my heart, I did believe
We shall walk hand in hand some day.....

(d) We shall walk hand in hand
We shall walk hand in hand some day
Oh, deep in my heart, I has believe
We shall walk hand in hand some day.....

(b) We shall live in peace, we shall live in peace
We shall live in peace some day
Oh, deep in my heart, I do believe
We shall live in peace some day.....

(d) We shall live in peace, we shall live in peace
We shall live in peace some day
Oh, deep in my heart, I believed
We shall live in peace some day.....

ughaMjfdlh dk vkt ,dfnu -----

- (a) We are not afraid
We are not afraid some day
Oh, deep into my heart, I do believe
We are not afraid some day....
- (b) We are not afraid
We are not afraid some day
Oh, deep in my heart, I did believe
We are not afraid some day...
- (c) We are not afraid
We are not afraid some day
Oh, deep in my heart, I do believe
We are not afraid some day....
- (d) We are not afraid
We are not afraid some day
Oh, deep in my heart, I do believe
We are not afraid some day...

Ans (d)

26- gky ds o"kksZaesa] /;ku dh izkphuizzzFkkesa :ph c<jghgSA

- (a) At recent years, interest is growing in the ancient practise of meditation
- (b) In recent years, interest is growing in the Ancient Practice of meditation
- (c) Recent years, interest growing in ancient practise of meditation
- (d) During recent years interest are growing in ancient practise of meditation

Ans (b)

27- rukodks de djus] ekufld Li"VrkvkSjQksdlesalq/kkj] vkSjlexzdY;k.kdks c<koknsuslfgr /;ku ds dbZykHkfn[kk, x, gSA

- (a) Many benefits of meditation have been shown including reducing stress, improvement in mental clarity and focus and promoting holistic welfare.
- (b) Many benefits of meditation has been shown including reducing stress, improvement on mental clarity and focus and promoting holistic welfare
- (c) Many benefits of meditation has been shown including reducing stress, improvement on mental clarity and focus and promoting holistic welfare
- (d) Many benefits for meditation has been shown including reducing stress, improvements on mental clarity and focus and promotion holistic welfare

Ans(a)

28- /;kudbZizzdkj ds gksrsgSa] vkSjbldkvH;klfofHkUUkrjhdksa ls fd;ktklrkgSA

- (a) There are many forms for meditation its practice can be done various ways.
- (b) There are many types of meditation and it practice will be done various ways.
- (c) There are many types of meditation and it practice can be done various ways.
- (d) There is many types of meditation and it practice can be done various ways.

Ans()

29- ,dyksdfizz; rjhsIpsru /;kugS] ftlesafu.kZZZ; ds fcukorZeku {k.kij /;kunsuk 'kkfeygSA

- (a) Mindful meditation has a popularmemethod in which Paying attention to present moment without a decision is included.
- (b) Mindful meditation were a popular method in which Paying attention to present moment without a decision is included.
- (c) Mindful meditation was a popular method in which Paying attention to present moment without a decision is included.
- (d) Mindful meditation is a popular method in which Paying attention to present moment without a decision is included.

Ans(d)

30-Ipsru /;ku dk vH;kldghaHkh] dHkhHkhfd;ktklrkgSA

- (a) mindful meditation should be practised anywhere, at anytime. (b) mindful meditation can be practised anywhere, at anytime
- (c) mindful meditation may be practised anywhere, at anytime. (d) mindful meditation can be practised anywhere, on anytime.

Ans(b)

31. Mindful meditation should be practised anywhere, at anytime. (b) Mindful meditation can be practised anywhere, at anytime

- (a) All you need to do is find a comfortable seat and pay attention to your breath. (b) All you need to do is find a comfortable seated and payed attention to your breath
- (c) All you need to do is find a comfortable seat and pay attention to your breath (d) All you need to do was find a comfortable seat and pay attention to your breath.

Ans(c)

32. You can focus on a mantra or a certain word or a phrase which you yourself repeat. (b) You could focus on a mantra or a certain word or a phrase which you yourself repeat.

- (a) You can focus on a mantra or a certain word or a phrase which you yourself repeat. (b) You could focus on a mantra or a certain word or a phrase which you yourself repeat.
- (c) You might focus on a mantra or a certain word or a phrase which you yourself repeat. (d) You can focus in a mantra or the certain word or a phrase which you yourself repeat.

Ans(a)

33. He told me that he had received a bonus for months. But, just in the morning today, when I had a word with his brother, I got to know that leave the bonus, he hadn't even got his salary for months. (b) He told me that he hadn't received a bonus for months. But, just in the morning today, when I had a word with his brother, I got to know that leave the bonus, he hadn't even got his salary for months.

- (a) He told me that he having received a bonus for months. But, just in the morning today, when I had a word with his brother, I got to know that leave the bonus, he haven't even got his salary for months. (b) He told me that he hadn't received a bonus for months. But, just in the morning today, when I had a word with his brother, I got to know that leave the bonus, he hadn't even got his salary for months.
- (c) He tell me that he haven't received a bonus for months. But, just in the morning this day, when I had a word with his brother, I got to know that leave the bonus, he hadn't even got his salary for months. (d) He told me that he hadn't receiving a bonus for month. But, just in the morning today, when I had a word with his brother, I get to know that leave the bonus, he hadn't even got his salary for months.

Ans(b)

34. Extinguish the fire just after a while or else it will spread all around. After saying this, he walked away, but he had no idea, whom he had said so, he had the whole focus on playing games on mobile. (b) Extinguish the fire just after a while or else that will spread all around. After say this, he walked away, but he had no idea, whom he had said so, he had the whole focus on playing games on mobile

- (a) Extinguish the fire just after a while or else it will spread all around. After saying this, he walked away, but he had no idea, whom he had said so, he had the whole focus on playing games on mobile. (b) Extinguish the fire just after a while or else that will spread all around. After say this, he walked away, but he had no idea, whom he had said so, he had the whole focus on playing games on mobile

- (c) Extinguish the fire just after while or else it is spread all around. After saying this, he walked away, but he had no idea, whom he had said so, he had the whole focus on playing games on mobile.
- (d) Extinguish the fire just after a while or else it will spread all around. After saying this, he walk away, but he had no idea, whom he had said so, he had the whole focus on playing games on mobile

Ans(a)

35- dqNgnrd] mldhckrlghgS(ysfduiwjhrjgughaAvxjvkibldsnwljsigywixkSjdjsa] rks vkiik;sasfdtkckreSa dg jgkgwW] mlesaHkh ne gSA

- (a) To an extent, he was right; but not completely. If you look at the other aspect of this, you will find that the thing I am saying was logical too.
- (b) To other extent, he was right; but not completely. If you look at other aspect of that, you will find that the thing I am saying is logical too.
- (c) To some extent, he is right; but not completely. If you look at the other aspect of this, you will find that the thing I am saying is logical too.
- (d) To some extent, he was right; but not completely. And you look at the other aspect of this, you will find that the thing I am saying is logical too.

Ans(c)

36 कोर्ट किसी भी पक्ष की बात सुने बिना फैसला नहीं दे सकता। अच्छा, दूसरी बात ये है कि आप ये भी तो देखिए कि कितने लोग उस वक्त वहाँ खड़े थे।

- (a) The court could pass judgment without hearing either of the parties. Well! the second thing was that you should also see how many people were standing there at that time.
- (b) The court cannot pass judgment without hearing either of the parties. Well! the second thing is that you should also see how many people were standing there at that time.
- (c) The court may not pass judgment without heareither of the parties. Well! the second thing is that you should also see how many people were standing there in that time.
- (d) The court cannot pass judgment without hearing either of the parties. Well! the second thing was that you can also see how many people are standing there at that time.

Ans(b)

37- 'kke dk <yrklwjtqgieSa
'kke dk <yrklwjtqgieSa
gYdh bl vkxesalqyxrkgqeSa
jkr dk vW/ksjktcmrjtk,

- (a) I am the set sun of the evening...
I am the setting sun
I burn in the light fire
When the darks falls
- (b) I am the setting sun of the evening...
I am the setting sun
I am burning in this lights fire
When the darkness falling
- (c) I am the setting sun of the evening...
I am the setting sun
I burn in this light fire
When the darkness falls
- (d) I am the set sun of the evening...
I am the set sun
I burning in this light fire
When the darkness falls

Ans(b)

38- esjs bl VwVsgq, cnuesa
'kjk dh cksryesaMwcrhfrJxhIk>werkqieSa
Bl xhysdkxtijfy[ks 'kCndjrsrksqSoQkeq>ls

UktkusD;ksafQjftUnxh ls [kQkgqeS

- (a) In my broken body
I am dancing like drowning in a wine bottle
If you use the words written on this wet paper. You are faithful to me
Don't know why I am angry with life again
- (b) In my broken body
I dance like a drowning in a wine bottle
If you use the words written on this wet paper. You are faithful to me
Don't know why I am angry with life again
- (c) In my broken body
I dance like drowning in a wine bottle
The words written on this wet paper. You are faithful to me
Don't know why I feel angry with life again
- (d) In my broken body
I dance like drowning in a wine bottle
The words written on this wet paper are faithful to me
Don't know why I am angry with life again
- Ans(d)

39- gkFkksa es dye vkSjdrkcfy,
[k;kyksdksut~ecukrsgq,
ftUnxhlqy>xbZFkh
my>s gq, dkfQ, esaA

- (a) Holding a pen and a book in hands
Turning thinking into poetry
My life getting untangled
In entangled rhymes.
- (b) Holding a pen and a book in hands
Turning thoughts into poetry
My life got untangled
In entangled rhymes
- (c) Holding a pen and a book in my hands
Turning thoughts into poems
Life got untangled
In entangled rhymes
- (d) Holding pen and a book in the hand
Turn thoughts into poetry
Mine life got untangled
In entangled rhymes
- Ans(b)

40-vktjkr esjh ;g [kkeks'kh
vktjkr esjh ;g [kkeks'khmlslquknsuk
dqNuklqusrksvkalw ls QSyk";kghfn[kk nsuk

- (a) Let him hear my silence tonight
Let him hear my silence tonight
Show these tear- stained pages if he hears nothing
- (b) Let him hear my silence tonight
Let him hear my silence tonight
Showing these tear- stain pages if he hears nothing
- (c) Tell him hear my silence tonight
Let him hear my silence tonight
Show these tear- stained pages if he hears nothing
- (d) Let him hear my silence tonight
Tell him hear my silence tonight
Show these tear- stained pages he hears nothing
- Ans(a)

41- eSarks ?kk;ygwnhxbZmldh [krk ls
rgetqeZb&eksgCcr ds dqNQlkuslquknsuk
vktjkr esjhlg [kkeks'khmlslquknsuk

- (a) He being the cause of this, my plight
Singing of this cursed love into his ear
Let him hear my silence tonight
- (b) He is the cause of this, my fear
Sing the cursed love into his ear
Let him hear my silence tonight
- (c) He is the cause of this, my plight
- (d) Hearing my silence tonight ear

Sing of this cursed love into his ear
He is the cause of this, my plight
Ans(c)

Let him hear my silence tonight
Sing of this cursed love into his ear

42% vktjkresjh ;g [kkek's'khmlslquknsuk
yxhgksvxjmlsHkhfnyesavkx
rqeesjsiqjkus [krksals बुझान्सुक

(a) O let him hear my silence tonight
And if he too burns as I do,
Use my love letters to smother the fire
bright.

(c) O let him hear my silence the night
And if he too burns as I do, here
Using my love letters to smother the
fire bright.

Ans(a)

(b) O let him hear silence tonight
And if he too burning as I do, here
Use my love letters to smother the fire
bright.

(d) O let him hear my silence tonight
And if he too burns as I do, here
Use my love letters smothering the
fire bright.

43- [krvctksukfy[k ldsmlsvyfonk dk
rqebuflld;ksa dk xhrlquknsuk
vktjkr esjh ;g [kkek's'khmlslquknsuk

(a) I couldn't say, "bye, may your future
be fair
Sing him of sorrow, of the tear-staining
night
Oh, let him just hear my silence tonight

(c) I couldn't say, "goodbye, may your
future be fair
Sing him of sorrow, of the tear-stained
night
Oh, let him just hear my silence
tonight

Ans(c)

(b) I couldn't say, "goodbye, your future
be fair
Sing him of sorrow, of the tear-stained
night
Oh, let him just hear my silencing
tonight

(d) I couldn't say, "goodbye, may your
future be fairer
Sing him of sorrow, of the tearing-
stained night
Oh, let him just hearing my silence
tonight

44- vklekuesa bl vk/ks& v/kwjspkwn ds lkFk
fny ds nj&vks&nhokjesannZmrjvk;kgSA

(a) The coming of half- moon in the sky
Pain has invade each wall and corner
of my heart

(c) With the coming of half- moon on the
sky
Pain has invaded each nooks and
corner of my heart

Ans(d)

(b) With the coming of half- moon upon
the sky
Pain is invading each wall and corner
of my heart.

(d) With the coming of half- moon in the
sky
Pain has invaded each wall and
corner of my heart

45- ftUnxh dh nlnjge&cjgeegfQyesa
xkfnZ'k&,&vkQresa
esjhpSudgha [kksx;k gSa

(a) In the helter- skelter gather of life

(b) In the helter- skelter gathering of life

and the movements of adversities and calamities

In the inconstancies of beloved

My peace has been lost somewhere.

- (c) In the helter- skelter gathering of life
In the movements of adversity and calamity
In the inconstancy of beloved
My peace have been lost somewhere.

In the movements of adversities and calamities

In the inconstancies of beloved

My peace has been lost somewhere.

- (d) In the helter- skeltering gathering of life
In the movements of adversities and calamities
In the inconstancies of beloved
My peace is lost somewhere.

Ans(b)

46- bu jaft'kksa ds 'kksjesa
rsjhxykchpwfM;ksa dk
jkr dh rsjhyksfj;ksa dk
laxhrdgh [kksx;kgSA

- (a) In the noises of sorrows and grief
The song of your tinkling rosy bangles
The song of your night time lullabies
Has been lost somewhere.
- (c) In the noise of sorrows and grief
The rhyme of your tinkling rosy bangles
The song of your night time lullaby
Has been lost somewhere

- (b) In the noise of sorrow and grief
The song of your tinkle rosy bangles
The song of your night time lullabies
Has been lost somewhere
- (d) In the noises of sorrows and grief
The song of your tinkling roses bangles
The song of your night time lullabies
Has been lost somewhere

Ans(a)

47- vktjkrfQrsjh ;knksa dk Hkoj] मॉ
esjsbuvkWlqvksesamrjvk;kgSA

- (a) Tonight, an eddy of your memories,
mothers
Whirls through my tears.
- (c) Again tonight, an eddy of your
memory, mother
Whirls through tears

- (b) Again tonight, a eddy of memories,
mother
Whirls through my tears.
- (d) Again tonight, an eddy of your
memories, mother
Whirls through my tears.

Ans(d)

48. tc tktZ okf'kaxVu NksVk yM+dk Fkk] mlds firk us mls [ksyus ds fy, ,d
dqYgkM+h nhA tktZ mls ikdj cM+k [kq'k gqvka

- (a) When George Washington was a small
boy, gave him an axe his father. Getting
it George was very glad.
- (c) When George Washington was a small
boy, his father gave him an axe. Getting
it George was glad very.

- (b) When a small boy was George
Washington, his father gave him an
axe. Getting it George was very glad.
- (d) When George Washington was a
small boy, his father gave him an axe.
Getting it George was very glad.

Ans (d)

49. og mls ysdj vius ckx esa x;kA ogkj mlus dqYgkM+h ls dbZ ikS/kksa dks dkV
MkykA

- (a) Taking it he go to his garden. There he
cut many plants with the axe.

- (b) Taking it he went to his garden. There
he cut many plant with the axe.

- (c) Taking it he went to his garden. There he cut many plants with the axe.
Ans (c)
- (d) Taking it he went to his garden. There he cut with the axe many plants.

50. lk;adky tc ml ds firk ckx esa x;s vkSj ikS/kksa dks fxjk ns[kk rks mUgsa cM+k Øks/k vk;kA

- (a) In the evening when his father went in the garden, he were very angry when he saw the plants fallen.
- (b) In the evening when his father go in the garden, he was very angry when he saw the plants fallen.
- (c) In the evening when his father went in the garden, he was very angry when he saw fallen the plants.
- (d) In the evening when his father went in the garden, he was very angry when he saw the plants fallen.
- Ans (d)

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Translation Practise (English to Hindi)

1. A free bird leaps on the back on the wind
- (a) ,deqDri{khQqndrkgS lkou dh ihBij
- (b) lkou dh ihBij ,deqDri{khQqndrkgS
- (c) gokesa,deqDri{khlkou dh ihBij ijQqndrkgS
- (d) ,di{khQqndrkgS lkou dh ihBij
- Ans (a)
2. ...and floats downstream till the current ends
- (a) vkSjuhps dh vksjrSjrkgs tcrdcgko [kreughagkstrk
- (b) vkSjuhps dh vksjrSjrkgs tcrdcgko ¼djsaV½ [kreughagkstrk

(c) vkSjuhps dh vksjpyrkgS
tcrdcgko ¼djsaV½
[kreughagkstkrrk

Ans (a)

3. and dips his wing
in the orange sun rays and dares to claim the sky.

(a) vkSjmlsias[kksadksMqcknsrkgS
ukjaxhlwjt dh fdj.kksaesa
vkSjvkd'kijnkokdjus dk
fgEerdjrk gSA

(c) vkSjmlsias[kksadksMqcknsrkgS
ukjaxhlwjt dh fdj.kksaesa
vkSjvkd'kesankokdjus
dhfgEerdjrk gSA

Ans (a)

4. But a bird that stalks
down his narrow cage

(a) Yksfduogi{khtksMaBy [kkrkgS
viusladh.kZfiatjs ds uhps

(c) Yksfduogi{khtksMaBy [kkrkgS
ladh.kZviusfiatjs ds uhps

Ans (a)

5. can seldom see through
his bars of rage

(a) dHkhgh 'kk;n ns[k ldrs
viusØks/k dh lyk[kksa ds ikj

(c) 'kk;nghdHkh ns[k ldrs
Øks/k dh lyk[kksa ds ikj

Ans (d)

6. his wings are clipped and
his feet are tied.
So he open his throat to sing.

(a) mldsia[k drjfn, x, gSavkSj
mldsiSj ci/ks g, gSa
blfy, ogviukxyk [kksydsxkus ds
fy,A

(c) Mldsia[k drjfn, x, gSavkSj
mldsiSj ci/ks g, gSa
blfy, ogviukxyk [kksynsrkgSxkus
ds fy,A

Ans (c)

7. The caged bird sings

(d) vkSjuhps dh vksjrSjrkgs
cgko ¼djsaV½
[kreughagkstkrrktcrd

(b) vkSjviusia[kksadksMqcknsrkgS
ukjaxhlwjt dh fdj.kksaesa
vkSjvkd'kijnkokdjus dk
fgEerdjrk gSA

(d) vkSjmlsias[kksadksMqcknsrkgS
ukjaxhlwjtfdj.kesa
vkSjvkd'kijnkokdjus dk
fgEerdjrk gSA

(b) Yksfduogi{khtksMaBy [kkrkgS
ladh.kZfiatjs ds uhps

(d) YksfdutksMaByogi{kht[kkrkgS
ladh.kZfiatjs ds uhps

(b) 'kk;n ns[k ldrs
viusØks/k dh lyk[kksa ds ikj

(d) 'kk;nghdHkh ns[k ldrs
viusØks/k dh lyk[kksa ds ikj

(b) mldsia[k drjfn, x, gSavkSj
iSj ci/ks g, gSa
blfy, ogviukxyk [kksynsrkgSxkus
ds fy,A

(d) ia[k drjfn, x, gSavkSj
mldsiSj ci/ks g, gSa
blfy, ogviukxyk [kksynsrkgSxkus
ds fy,A

- with a fearful trill
- (a) canhi{khxkrkgS
dafirHk;Hkhr /ofu ls
- (c) canhi{khxkrkgS
dafir /ofu ls
- Ans (d)
8. of things unknown
but longed for still
- (a) vKkrphtksa ds ckjsesa
ijvHkhHkhrjljgkgS
- (c) phtksavKkr ds ckjsesa
ijHkhrjljgkgS
- Ans (a)
9. and his tune is heard
on the distant hill
- (a) vkSjlqukbZnsrhgSml dh /kqu
nwjigkM+hij
- (c) NwjigkM+hij
vkSjml dh /kqulqukbZnsrhgS
- Ans (b)
10. for the caged bird
sings of freedom.
- (a) D;ksafdi{khcanh
vktknh ds fy, xkrkgSA
- (c) D;ksafdcanhi{kh
vktknh ds fy, xkrkgSA
- Ans (c)
11. Some say the world will end in fire,
Some say in ice.
- (a) dqNdgrsgSavUrtxr dk
vfXu ls ty djgksxk
dqNdgrsgSafdfge ls gksxkA
- (c) vUrtxrkdqNdgrsgSa
vfXu ls ty djgksxk
dqNdgrsgSafdfge ls gksxkA
- Ans (a)
12. From what I've tasted of desire
I hold with those who favor fire
But if it had to perish twice,
- (a) esjsrudksnX/k fd;k
dkeukvksa dh vkx us ftruk&
mllsrksyxrkgSbldkvUr
vkx ls ghgksxkA
- (b) i{khcanhxkrkgS
Hk;Hkhrdafir /ofu ls
- (d) canhi{khxkrkgS
Hk;Hkhr dafir /ofu ls
- (b) phtksavKkrdsckjsesa
ijvHkhHkhrjljgkgS
- (d) phtksavKkr ds ckjsesa
vHkhHkhijrljgkgS
- (b) vkSjml dh /kqulqukbZnsrhgS
nwjigkM+hij
- (d) vkSj /kqulqukbZnsrhgSml dh
nwj igkM+h ij
- (b) D;ksafdcanhi{kh
XkrkgSvktknh ds fy,A
- (d) canhi{kh
D;ksafdvktknh ds fy, xkrk gSA
- (b) dqNdgrsgSatxrdkvUr
vfXu ls ty djgksxk
dqNdgrsgSafdfge ls gksxkA
- (d) dqNdgrsgSatxr dkvUr
ty djvfXu ls gksxk
dqNdgrsgSafdfge ls gksxkA
- (b) dkeukvksa dh vkx us ftruk&
esjsrudksnX/k fd;k
mllsrksyxrkgSbldkvUr
vkx ls ghgksxkA

- vxjekuysvUrtxr dk gksukgSnksckj
- (c) vkxusdkeukvksa dh ftruk&
esjsrudksnX/k fd;k
mllsrksyxrkgSbldkvUr
vkx ls ghgksxkA
vxjekuysvUrtxr dk gksukgSnksckj
- (d) nksckjvxjekuysvUrtxr dk
gksukgS
dkeukvksa dh vkx us ftruk&
esjsrudksnX/k fd;k
mllsrksyxrkgSbldkvUr
vkx ls ghgksxkA
vxjekuysvUrtxr dk
gksukgSnksckj

Ans (d)

13. I think I know enough of hate
to say that for destruction ice
Is also great
And would suffice
- (a) RkksuQjr ds ckjsesaesjh&
TkudkjhftruhHkhgS
dg ldrkgwi egkizy; ;g
fge ls ghgksusokyhgSA
[kRegksusokyhgS ;sl`f"VA
- (b) RkksuQjr ds ckjsesaesjh&
TkudkjhftruhHkhgS
dg ldrkgwi
fge ls ghgksusokyhgSegkizy; ;gA
;sl`f"V [kRegksusokyhgSA
- (c) TkudkjhftruhHkhgS
RkksuQjr ds ckjsesaesjh&
dg ldrkgwi egkizy; ;g
fge ls ghgksusokyhgSA
;sl`f"V [kRegksusokyhgSA
- (d) RkksuQjr ds ckjsesaesjh&
TkudkjhftruhHkhgS
dg ldrkgwi egkizy; ;g
fge ls ghgksusokyhgSA
;sl`f"V [kRegksusokyhgSA
- Ans (d)
14. "Hope" is the thing with feathers
That perches in the soul-
- (a) vk'kk ,dfpfM+;k dk uke gS
tkscrlrhgSgekjhvkRekesa
- (b) ,dfpfM+;k dk uke gSvk'kk
Tkks gekjhvkRekesaclrhgS
- (c) vk'kk ,dfpfM+;k dk uke gS
tksgekjhvkRekesaclrh gS
- (d) ,dfpfM+;kvk'kk dk uke gS
TkksgekjhvkRekesaclrh gS
- Ans (c)
15. And sings the tune without the words
And never stops – at all,
- (a) vkSjfu%'kCnxhrxkrhgS
vkSjdHkh :drhughaiyHkjHkhA
- (b) vkSjxkrhgSxhrfu%'kCn
vkSjdHkh :drhughaiyHkjHkhA
- (c) vkSjxkrhgS fu%'kCnxhr
iyHkjHkhvkSjdHkh :drhughA
- (d) vkSjxkrhgS fu%'kCnxhr
vkSjdHkh :drhughaiyHkjHkhA
- Ans (d)
16. And sweetest – in the Gale is heard-
And soul must be the storm
- (a) xhr
e/kqjreizpaMgokvksaesalqfu;sxk
- (b) izpaMgokvksaesaxhr
e/kqjrelqfu;sxk

- vkSjrcHkhtcrwQkuHk;adjlEeq[k
gks
(c) lqfu;sxxhr
e/kqjreizpaMgokvksaesa
vkSjrcHkhtcrwQkuHk;adjlEeq[k
gks
Ans (a)
17. That could abash the little Bird
That kept many warm
(a) u djik;kiLrmluUgha&lhfpfM+;k
dks
ftlus lc esal;kj o
xeZtks'khckjVhgksA
(b) ml uUgha&lhfpfM+;kdks u
djik;kiLr
ftlus lc esal;kj o
xeZtks'khckjVhgksftlus lc esaA
(c) ml uUgha&lhfpfM+;kdks u
djik;kiLr
ftlus lc esal;kj o
xeZtks'khckjVhgksA
(d) ml uUgha&lhfpfM+;kdks u
djik;kiLr
ftlus lc esackjVhgksl;kj o
xeZtks'khA
Ans (c)
18. To be, or not to be : that is the question
Whether it is nobler in the mind to suffer
(a) loky ;sgSgksafd u gksa] ekj [kkrsjgsaeqdn~j dh] ;k
(b) gksafd u gksa] loky ;sgS
eqdn~jdhekj [kkrsjgsa] ;k
(c) gksafd u gksa] loky ;sgS
(d) u gksafd] loky ;sgS
ekj [kkrsjgsaeqdn~j dh] ;k
19. The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them.
(a) mBkgfFk;kjeqlhcrksa ds
f[kykQikjmrjtk;sa nq[k ds lxxjlsA
(b) eqlhcrksa ds f[kykQmBkgfFk;kj
nq[k ds ikjmrjtk;salkxjlsA
(c) eqlhcrksa ds f[kykQmBkgfFk;kj
nq[k ds lxxj lsikjmrjtk;saA
(d) eqlhcrksa ds f[kykQmBkgfFk;kj
ikjmrjtk;sa nq[k ds lxxjlsA
20. Let me not to the marriage of true minds
Admit impediments. Love is not love
(a) gekjkvdhngStgki
lPpheksGcrgks
dksbZz
:dkoVnksfnyksaesavkughaldrh
(b) gekjkvdhngSIPpheksGcrgkstgki
dksbZz
:dkoVnksfnyksaesavkughaldrh
(c) gekjkvdhngSeksgCcrgkstgki
lPphdksbZz
:dkoVnksfnyksaesavkughaldrh
(d) tgki
lPpheksGcrgksgekjkvdhngS
dksbZz :dkoVnks
fnyksaesavkughaldrh
Ans (a)

21. Which alters when it alteration finds,
Or bends with the remover to remove
- (a) eksgCcr oks
ughagStkscnnytk;scnyusij
eksgCcr dh dyhf[ktkj esaHkheqj>k
ughaldrhA
- (b) eksgCcr oks
ughagScnyusijtkscnytk;s
f[ktkj esaHkheqj>k ughaldrhA
- (c) eksgCcr oks
ughagStkscnnytk;scnyusij
f[ktkj esaHkheqj>k ughaldrhA
- (d) oks
ughagSeksgCcrtkscnytk;scnyusij
f[ktkj esaHkheqj>k ughaldrhA
22. Two roads diverged in a yellow wood,
And sorry I could not travel both
- (a) ,dihyh taxy esanksjkLrsFks]
vkSj nq%[k
gSfdeSanksuksadksughapyldkFkk]
- (b) ,dihyh taxy esajkLrsnksFks]
vkSj nq%[k
gSfdeSanksuksadksughapyldkFkk]
- (c) ihyh,d taxy esanksjkLrsFks]
vkSj nq%[k
gSfdeSanksuksadksughapyldkFkk]
- (d) ,dihyh taxy esanksjkLrsFks]
vkSj nq%[k
gSfdeSaughanksuksadkspyldkFkk]
- Ans (a)
23. And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;
- (a) vkSj ,dgksus ds ckotwnyEcs le; rd
[kMk+ jgk]
vkSjml ,djLrs dh
vksjfugkjrkgkftrukeSa ns[k
ldrkFkk]
tgka
;g>qdhgqbZ>kfM+;ksaesaeqM+
x;k
- (b) vkSj ,dgksus ds ckotwnyEcs le;
rd [kMk+ jgk]
vkSjfrukeSans[k ldrkFkk] ml ,d
jkLrs dh vksjfugkjrkgk
tgka
;g>qdhgqbZ>kfM+;ksaesaeqM+
x;k
- (c) vkSjyEcs le; rd [kMk+ jgk ,dgksus
ds ckotwn]
vkSjfrukeSans[k ldrkFkk] ml ,d
jkLrs dh vksjfugkjrkgk
tgka
;g>qdhgqbZ>kfM+;ksaesaeqM+
x;k
- (d) vkSjyEcs le; ,dgksus ds ckotwnrd
[kMk+ jgk]
vkSjfrukeSans[k ldrkFkk] ml ,d
jkLrs dh vksjfugkjrkgk
tgka
;g>qdhgqbZ>kfM+;ksaesaeqM+
x;k
- Ans (b)
24. Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
- (a) fQjnwljdsksfy;k] tSlghmfprFkk]
- (b) फिर दूसरा लियातना ही निष्पक्ष

vkSj 'kk;ncsgrjnkokgksusij]
D;ksafd ;g ?kklFkhvkSjiguus dh
bPNkFkh(

और शायद बेहतर दावा करते हुए
क्योंकि यह घासयुक्त था और घिसना
चाहता था

(c) fQjnwljdsksfy;k] tSlsmfprghFkk]
vkSj 'kk;ncsgrjnkokgksusij]
D;ksafd ;g ?kklFkhvkSjiguus dh
bPNkFkh(

(d) fQjnwljdsksfy;k] tSlghmfprFkk]
vkSj 'kk;ncsgrjnkokgksusij]
D;ksafd ?kkl ;g FkhvkSjiguus dh
bPNkFkh(

Ans (b)

25. Though as for that the passing there
Had worn them really about the same,

(a) gkykifdmlsdfy, ogki xqtjjgk gS
okLroesamlh ds
ckjsesamUgsaigukFkk

(b) gkykifdogki ml ds fy, xqtjjgkS
okLroesamlh ds
ckjsesamUgsaigukFkk

(c) हालाँकि जहाँ तक वहाँ से गुजरने की बात है
वास्तव में उन्हें लगभग वैसा ही पहना था

(d) gkykifd ml ds fy, xqtjogki jgkS
okLroesamlh ds
ckjsesamUgsaigukFkk

Ans (c)

26. And both that morning equally lay
In leaves no step had trodden black.

(a) vkSjnkksuksa ml lqcgleku :lk ls ysV x,
if`Uk;ksaesadksbZHkhdnedkykughaFkka

(b) vkSj ml lqcgknksuksaysV x, leku :lk ls
if`Uk;ksaesadksbZHkhdnedkykughaFkka

(c) vkSj ml lqcgknksuksaleku :lk ls ysV x,
if`Uk;ksaesadnedkykdksbZHkhghaFkka

(d) vkSj ml lqcgknksuksaleku :lk ls ysV x,
if`Uk;ksaesadksbZHkhdnedkykughaFkka

Ans (d)

27. Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

(a) vksg] eSausigykfdlhvkSjfnu ds fy,
j[kk Fkka
fQjHkh ;gtkursgq, fddSlsvkxskLrs
c<+rsgSa
eq>s vk'kadkgSfdD;k eq>s
dHkhHkhokilhdjuhpkfg,A

(b) vksg] eSausigykfdlhvkSjfnu ds
fy, j[kk Fkka
fQjHkhjkLrsdSlsvkxs c<+rsgSa
;gtkursgq, fd
eq>s vk'kadkgSfdD;k eq>s
dHkhHkhokilhdjuhpkfg,A

(c) vksg] eSausigykfdlhvkSjfnu ds fy,
j[kk Fkka
fQjHkh ;gtkursgq, fdjkLrsdSlsvkxs
c<+rsgSa
eq>s vk'kadkgSfdD;k eq>s
dHkhHkhokilhdjuhpkfg,A

(d) vksg] igykfdlhvkSjfnu ds fy,
eSausj[kk Fkka
fQjHkh ;gtkursgq,
fdjkLrsdSlsvkxs c<+rsgSa
eq>s vk'kadkgSfdD;k eq>s
dHkhHkhokilhdjuhpkfg,A

Ans (c)

28. I shall be telling this with a sigh
Somewhere ages and ages hence:

- (a) ये तो मैं आह भर कर बताऊंगा
कहीं न कहीं उम्रदरउम्र इसलिए:
- (b) eSa ;g ,d mPNokl ds lkFk dg
jgkgwi
dghamezvksjblfy, mez %
- (c) eSa ;g dg jgkgwi ,d mPNokl ds lkFk
dghamezvksjmezblyf,%
- (d) ,dmPNokl ds lkFkeSa ;g dg
jgkgwi
dghamezvksjmezblyf,%

Ans (a)

29. Two roads diverged in a wood, and I-
I took the one less traveled by.
And that has made all the difference.

- (a) nkslM+ds
,dydM+hesafudyhavkSjeSa&
eSaus ,d de ;k=k dh]
vkSjmlh us lkjkvarjiSnkfd;Ka
- (b) ,dydM+hesankslM+dsfudyhavkSjeSa&
,d de eSaus ;k=k dh]
vkSjmlh us lkjkvarjiSnkfd;Ka
- (c) ,dydM+hesankslM+dsfudyhavkSjeSa&
eSaus ,d de ;k=k dh]
vkSjlkjmlh us varjiSnkfd;Ka
- (d) दो सड़कें एक जंगल में अलग हो गईं, और मैं-
मैंने वह ले लिया जिससे कम यात्रा की गई।
और उसी ने सारा अंतर पैदा किया।

Ans (d)

30. Because I could not stop for Death-
He kindly stopped for me-

- (a) D;ksafd u eSa :d ldh e`R;q ds fy,&
ogesgjckj :dx;kesjsfy,&
- (b) D;ksafdeSa :d u ldh e`R;q ds
fy,&
ogesgjckj :dx;kesjsfy,&
- (c) D;ksafdeSa :d u ldh e`R;q ds fy,&
esgjckj og :dx;kesjsfy,&
- (d) D;ksafd e`R;q ds fy, eSa :d u
ldh&
ogesgjckj :dx;kesjsfy,&

Ans (b)

31. The Carriage held but just Ourselves –
And Immortality

- (a) flQZge ml rkjxsesaFks&
vkSjvu'ójrka
- (b) ml rkjxsesaFksgeflQZ&
vkSjvu'ójrka
- (c) ml rkjxsesaFksflQZge&
vkSj vejrka
- (d) ml rkjxsesaFksgeflQZ&
vkSjvu'ójrka

Ans (c)

32. We slowly drove – He knew no haste

- (a) vkfgLrk&vkfgLrkpyiM+sge&cXkSjgM+cM+h
ds
vkSjljdkfn, eSaus
- (b) vkfgLrk&vkfgLrkpyiM+sge&gM+cM+h
cXkSj
vkSjeSausljdkfn,
- (c) pyiM+svkfgLrk&vkfgLrkge&cXkSjgM+cM+h
ds
vkSjeSausljdkfn,
- (d) vkfgLrk&vkfgLrkpyiM+sge&cXkSjgM+c
ds
vkSj eSaus ljdk fn,

Ans (d)

33. And I had put away, My labor and my leisure too,
For His Civility-
- (a) viusesgurvkSjQqjlr ds iyHkh [kkfrjmlhdvnc dh
(b) viusesgurvkSjQqjlr ds iyHkh vnc dh [kkfrjmlhdvnc dh
(c) vkSjeSausljdkfn,viusesgurvkSjQqjlr ds iyHkh mldhvnc dh [kkfrj
(d) esgurvkSjQqjlr ds iyHkhvius mldhvnc dh [kkfrj
- Ans (c)
34. We passed the School,
Where Children strove
At recess
- (a) ihNsNksM+ vk, gSageLdwy] tgki cPps m/ke epkrsfeys e;/kUrjesa
(b) ihNsNksM+ vk, gSageLdwy] tgki cPps m/ke epkrsfeys e;/kUrjesa
(c) ihNsNksM+ vk, gSageLdwy] tgki cPps m/ke epkrsfeys e;/kUrjesa
(d) ihNsNksM+ vk, gSageLdwy] tgki cPps m/ke epkrsfeys e;/kUrjesa
- Ans (b)
35. – in the Ring-
We passed the Fields of Fazing Grain-
We passed the Setting Sun
- (a) &/kf.V;ksa ds chp& NksM+ vk, geVdVdhyxk, cSBsnksuksdks& NksM+ vk, gS ml lwjtdksMwcrs&
(b) &/kf.V;ksa ds chp& NksM+ vk, geVdVdhyxk, cSBsnksuksdks& NksM+ vk, gS ml Mwcrslwjtdks&
(c) &/kf.V;ksa ds chp& geVdVdhyxk, cSBsnksuksdksNksM+ vk, & NksM+ vk, gS ml Mwcrslwjtdks&
(d) &/kf.V;ksa ds chp& NksM+ vk, geVdVdhyxk, cSBsnksuksdks& NksM+ vk, gS ml Mwcrslwjtdks&
- Ans (d)
36. -Or rather – He passed Us-
The Dews drew quivering and Chill-
- (a) ;kfQj 'kk;n&gesaNksM+ x;kgSogha& fBBqjuvkSjlnhZykrhFkhvksl&
(b) ;kNksM+ x;kgSfQj 'kk;n&oghagesa& fBBqjuvkSjlnhZykrhFkhvksl&
(c) ;kfQj 'kk;n&NksM+ x;kgSoghagesa& fBBqjuvkSjlnhZykrhFkhvksl&
(d) ;kfQj 'kk;n&x;kgSNksM+ oghagesa& fBBqjuvkSjlnhZykrhFkhvksl&
- Ans (c)
37. For only Gossamer, my Gown-
My Tippet – only tulle-

- (a) D;ksafd>huh gS] iks'kkdesjh& pqujhgSesjh ?kwj?kV cl&
(c) D;ksafd>huh gS] esjhiks'kkd& esjh ?kwj?kV cl pqujhgS&
Ans (b)
38. We paused before a House that seemed
A Swelling of the Ground –
(a) gefBBdiM+s ,d ?kj ds vxstks mHkkjlkxrkFkktehu dk gh&
(c) gefBBdiM+svkxs ,d ?kj ds tks mHkkjlkxrkFkktehu dk gh&
Ans (a)
39. the Roof was scarcely visible-
The Cornice – in the Ground-
(a) eqf'dy ls Nr fn[krhFkh dkfuZI&tehZnkstFkh&
(c) Nr eqf'dy ls fn[krhFkh dkfuZI&tehZnkstFkh&
Ans (d)
40. Since then – 'tis Centuries – and yet
Feels shorter than the Day
(a) rc ls vcrd&xqtj xbZlfn;kj &vkSjvcHkh fnu ls NksVkyxrkgs ;s lc
(c) rc ls vcrd&lfn;kj xqthxbZ&vkSjvcHkh NksVkfnu ls yxrkgs ;s lc
Ans (b)
41. I first surmised the horses' Heads
Were toward Eternity -
(a) eSaus bl ckjxkSj ls ns[kk ?kksM+ksa ds eqigdks ogvUkUr dh vksjFkk&
(c) bl ckjeSausxkSj ls ns[kk ?kksM+ksa ds eqigdks ogvUkUr dh vksjFkk&
Ans (c)
42. Who is there in India that is not familiar with the name of Guru Nanak? Like Buddha and Chaitanya, Guru Nanak showed the people the path of truth, love and kindness.
(a) ,slkHkkjresadkSugStksxq: ukudth ds uke ls ifjpr u gksAcq++n~/k rFkkpSrU; dh Hkkjfrxq: ukud us
(b) Hkkjresa ,slkdkSugStksxq: ukudth ds uke ls ifjpr u gksAcq++n~/k rFkkpSrU; dh

IHkhdkslR;] izse ,oan;k dk
ekxZfn[kk;kA

- (c) Hkkjresa ,slkdkSugStksxq: ukudth ds uke ls ifjpr u gksAcq++n~/k rFkkpSrU; dh Hkkjfrxq: ukud us IHkhdkslR;] izse ,oan;k dk ekxZfn[kk;kA

Ans (c)

43. Nanak's parents were poor. He was born in 1469 in a village near Lahore. Since boyhood he was very intelligent and soon he got perfection in Sanskrit and Persian.

- (a) ukudxjhcekrk&firk dh IUrkuFksAmudktUeykgkSj ds ikl ,dxkaoesalu~ 1469 bZ0 esagqvkFkkAmudhizkjfEHkdf'k{kk xkao dh ikB'kkykesagqbZFkhAckY;koLFkk ls ghos 'kh?kzghcM+hlw>&cw>okysrFkkmUgks auslaLd`rrFkkQkjIhesaizoh.krkizklrdjyA

- (c) ukudxjhcekrk&firk dh IUrkuFksAmudktUeykgkSj ds ikl ,dxkaoesalu~ 1469 bZ0 esagqvkFkkAmudhizkjfEHkdf'k{kk xkao dh ikB'kkykesagqbZFkhAckY;koLFkk ls ghoscM+hlw>&cw>okysrFkk 'kh?kzghmUgksauslaLd`rrFkkQkjIhesaiz oh.krkizklrdjyA

Ans (c)

44. He began to compose verses in these languages. Since childhood, Nanak kept away from materialistic allurements this made his father much worried.

- (a) osdkO;&jpukHkhbuHkk"kkvksaesadjus yxsAcpiu ls ghukudlkalkfjdvkd"kZ.kksa ls nwjjgrsFksftlls muds firkdksCM+hfpUrkgqbZA

- (c) os dkO;&jpuk Hkh bu Hkk"kkvksa esa djus yxsA cpiu ls gh ukud lkalkfjd vkd"kZ.kksa ls nwj jgrs Fks ftlls muds firkdks cM+h fpUrkgqbZA

HkkjfrlR;] izse ,oan;k dk ekxZxq:
ukud us IHkhdkslR;] izse ,oan;k dk ekxZxq:

- (d) dkSugSHkkjresa ,slktxsq: ukudth ds uke ls ifjpr u gksAcq++n~/k rFkkpSrU; dh Hkkjfrxq: ukud us IHkhdkslR;] izse ,oan;k dk ekxZfn[kk;kA

- (b) ukud xjhc ekrk&firk dh IUrku FksA mudk tUe ykgkSj ds ikl ,d xkao esa lu~ 1469 bZ0 esa gqvk Fkka mudh izkjfEHkd f'k{kk xkao dh ikB'kkyk esa gqbZ FkhA ckY;koLFkk ls gh os 'kh?kz gh cM+h lw>&cw> okys rFkk mUgksaus laLd`r rFkk QkjIhesa izoh.krk izklr dj yA

- (d) ukud xjhc ekrk&firk dh IUrku FksA mudk tUe ykgkSj ds ikl ,d xkao esa lu~ 1469 bZ0 esa gqvk Fkka mudh izkjfEHkd f'k{kk xkao dh ikB'kkyk esa gqbZ FkhA ckY;koLFkk ls gh os 'kh?kz gh cM+h lw>&cw> okys rFkk mUgksaus laLd`r rFkk QkjIhesa izoh.krk izklr dj yA

- (b) os dkO;&jpuk Hkh bu Hkk"kkvksa esa djus yxsA cpiu ls gh ukud lkalkfjd vkd"kZ.kksa ls nwj jgrs Fks ftlls muds firkdks cM+h fpUrkgqbZA

- (d) osbu Hkk"kkvksaesa dkO;&jpuk Hkhdjus yxsAcpiu ls ghukudlkalkfjdvkd"kZ.kksa ls nwjjgrsFksftlls muds firkdksCM+hfpUrkgqbZA

Ans (d)

45. He tried his best to divert the attention of son towards materialistic world but he failed. At the age of thirty-two years, Nanak became ascetic and toured in and outside India visiting the holy places.

- (a) mUgksausviusiq= dk /;kulkalkfjdoLrqvksa dh vksjeksM+us dk iz;ruHkjldfd;kijUrqosblesavlQyjsAcRrhl o"kZ dh vk;qesaukudIU;klhgksx;srFkkHkkjr ds vUnjrFkkckgjf ofHkUuifo= LFkkuksa dk n'kZudjrs ?kwersjgsA
- (b) mUgksaus vius iq= dk /;ku lkalkfjd oLrqvksa dh vksj eksM+us dk iz;ru Hkjld fd;k ijUrq os blesa vIQy jgsA cRrhl o"kZ dh vk;q esa ukud IU;klh gks x;s rFkk fofHkUu ifo= LFkkuksa dk n'kZu djrs Hkkjr ds vUnj rFkk ckgj?kwers jgsA
- (c) mUgksausviusiq= dk /;kulkalkfjdoLrqvksa dh vksjeksM+us dk Hkjldiz;rufd;kijUrqosblesavlQyjsAcRrhl o"kZ dh vk;qesaukudIU;klhgks x;srFkkHkkjr ds vUnjrFkkckgjf ofHkUuifo= LFkkuksa dk n'kZudjrs ?kwersjgsA
- (d) mUgksaus vius iq= dk /;ku lkalkfjd oLrqvksa dh vksj eksM+us dk iz;ru Hkjld fd;k ijUrq os blesa vIQy jgsA ukud cRrhl o"kZ dh vk;q esa IU;klh gks x;s rFkk Hkkjr ds vUnj rFkk ckgj fofHkUu ifo= LFkkuksa dk n'kZu djrs ?kwers jgsA

Ans (c)

46. Our country become free fifty years ago. There is a great difference between the India of the past and today.

- (a) gekjks'kipkl o"kZigysLorU= gqvkFkkAvrhr ds HkkjrvkSjvkt ds HkkjresacM+kvUrj gSA
- (b) ipklo"kZigysgekjks'kLorU= gqvkFkkAvrhr ds HkkjrvkSjvkt ds HkkjresacM+kvUrjgSA
- (c) gekjks'kipkl o"kZigysLorU= gqvkFkkAvrhrHkkjr ds vkSjvkt ds HkkjresacM+kvUrjgSA
- (d) Gekjks'kLorU= ipkl o"kZigysgqvkFkkAvrhr ds HkkjrvkSjvkt ds HkkjresacM+kvUrjgSA

Ans (a)

47. In the ancient times we were prosperous. There was no shortage of wealth and food. People ate less but they were happy.

- (a) izkphudkyesageIiUuFksAns'kesa /ku&/kkU; dh deh ughaFkhAFkksM+kyksx [kkrsFks ijUrqlq[khFksA
- (b) geizkphudkyesaleIiUuFksAns'kesa /ku&/kkU; dh deh ughaFkhAyksxFkksM+k [kkrsFks ijUrqlq[khFksA

- (c) geizkphudkyesalEiUuFksA /ku&/kkU; dh ns'kesa deh ughaFkhAyksxFkksM+k [kkrsFksijUrqlq[khFksA
Ans (d)
- (d) izkphudkyesageIiUuFksAns'kesa /ku&/kkU; dh deh ughaFkhAyksxFkksM+k [kkrsFks ijUrqlq[khFksA
48. Today we have pleasure and facilities in abundance. Even then there is darkness all around the country.
- (a) vktlq[k vkSjlqfo/kk;savf/kdgSafQjHkhns'ke saNk;kgqvkvU/kdkjghvU/kdkjgSA
(b) vktlq[k vkSjlqfo/kk;savf/kdgSafQjHkhvU/kdkjghvU/kdkjNk;kgqvkgSns'kesa
- (c) vktlq[k vkSjlqfo/kk;savf/kdgSafQjHkhns'ke savU/kdkjghvU/kdkjNk;kgqvkgSA
(d) lq[k vkSjlqfo/kk;savf/kdgSavktfQjHkh ns'kesavU/kdkjghvU/kdkjNk;kgqv kgSA
Ans (c)
49. The two main problems are our increasing population and communal. riots. We have to solve them.
- (a) gekjh c<+rh gqbZtula[;k vkSjlEiznkf;dnaxsnksizeq[k leL;k,i gSAGESabUgsalqy>kukgSA
(b) gekjh c<+rh gqbZtula[;k vkSjlEiznkf;dnaxsnksizeq[k leL;k,i gSAbUgsalqy>kukgSgesa A
- (c) nksizeq[k leL;k,i gekjh c<+rh gqbZtula[;k vkSjlEiznkf;dnaxsgSAGESabUgsalqy>kukgSA
(d) c<+rh gqbZgekjh tula[;k vkSjlEiznkf;dnaxsnksizeq[k leL;k,i gSAGESabUgsalqy>kukgSA
Ans (a)
50. This problem cannot be solved unless each of us try for it. Let us pledge that we shall do our best to bring peace in the country.
- (a) tcrdizR;sdns'koklhblsfy, iz;Ruughadjsxk];g leL;krcrdlqy>ughaldrhAvkvksge lc izfrKkdjsafdgens'kesa 'kkfUrykus dk gjizdkj ls iz;RudjsaxsA
(b) tcrdizR;sdns'koklhblsfy, iz;Ruughadjsxk] rcrd ;g leL;klqy>ughaldrhAvkvksge lc izfrKkdjsafdgens'kesa 'kkfUrykus dk gjizdkj ls iz;RudjsaxsA
- (c) izR;sdns'koklhtcrdblfsfy, iz;Ruughadjsxk] rcrd ;g leL;klqy>ughaldrhAvkvksge lc izfrKkdjsafdgens'kesa 'kkfUrykus dk gjizdkj ls iz;RudjsaxsA
(d) tcrdizR;sdns'koklhblsfy, iz;Ruughadjsxk] rcrd ;g leL;klqy>ughaldrhAge lc vkvksizfrKkdjsafdgens'kesa 'kkfUrykus dk gjizdkj ls iz;RudjsaxsA
Ans (b)

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2. Sharma. Pallavi. *Indian Literature in Translation& Translation Practise.* 2023.Pragati Prakasha
3. Pandey, B.D. *Indian Literature in Translation.*2024
4. <https://youtu.be/-MqnECbN2Bc?si=5gGdrtXR6sGBwiln>



MODEL QUESTION PAPER

1. Lack of fidelity to the text in Source Language can be defined as _____ in translation studies.

- (a) Soul (b) Morphological
(c) Semantic (d) Distortion

2. Traditionally the _____ was considered inferior to the author.

- (a) Translator (b) Playwright
(c) Narrator (d) Author

3. Jakobson declares that every poetic art is therefore technically _____.

- (a) Translatable (b) Device
(c) Untranslatable (d) Fancy

4. _____ when translated has to be approached as a complex system rather than as a text.

- (a) Poem (b) Drama
(c) Short story (d) Novel

5. _____ can be either horizontal or vertical translation.

- (a) Story writing (b) Medieval translation
(c) Metaphrase (d) Imitation

6. _____ is translating an author word-by-word and line-by-line from one language to another.

- (a) Mistranslation (b) Upright
(c) Metaphrase (d) Imitation

7. Intralingual translation is also known as _____.

- (a) Rewording
- (b) Retaining
- (c) Transformation
- (d) None of the above

8. Roman Jakobson has distinguished _____ types of translation.

- (a) 1
- (b) 3
- (c) 6
- (d) 5

9. Which translation is also called direct translation?

- (a) Free Translation
- (b) Literal Translation
- (c) Word Translation
- (d) Grammar Translation

10. -----plays an important role in translation

- (a) Country
- (b) Tradition
- (c) Culture
- (d) People

11. -----is the process of converting an original or source text into a text in another language.

- (a) Translation
- (b) Etymology
- (c) Phonetics
- (d) Linguistics

12. -----is translating an author word by word and line by line from one language to another.

- (a) Mistranslation
- (b) Metaphrase
- (c) Vertical
- (d) Imitation

13. In _____ the translator uses the word or phrase of the original, usually in italics.

- (a) Cultural
- (b) Paraphrase

- (c) Borrowing (d) Calque

14. What is the full form of CAT in translation theory?

- (a) Common assisted terminology (b) Common assisted technology
(c) Computer assistance technology (d) Common assistance technology

15. Among the following which of them are the electronic tools of translation;

- (a) Word processor (b) Electronic dictionaries
(c) Electronic encyclopaedia (d) All the above

16. Wikipedia is an example of:

- (a) Proof reading tools (b) Image editors
(c) Word processors (d) Electronic encyclopaedia

17. What is the full form of PDF?

- (a) Proper document format (b) Portable document format
(c) Portable desktop format (d) Portable document format

18. Automatic translation from one language to another is called-----

- (a) Machine translation (b) Manual translation
(c) Both of the above (d) None of the above

19. Day translations application is compatible with:

- (a) Android mobiles (b) IOS mobiles
(c) Both Android and IOS mobiles (d) None of the above

20. Which of the following is a machine assisted translation tool?

- (a) Plugin
- (b) MANTRA
- (c) ISM
- (d) JAVA

21. What is the full form of TSM?

- (a) Translation source management
- (b) Time source management
- (c) Translation management systems
- (d) Transfer system of management

22. CAT tools are software applications created

- (a) To support translations in many languages
- (b) To support source language
- (c) To support target language
- (d) To support translators in their daily work

23. How is machine translation beneficial?

- (a) It is fully automated
- (b) It needs no human intervention
- (c) It produces translations entirely on its own
- (d) All the above

24. Who introduced neural machine translation (NMT)

- (a) Yahoo
- (b) Google Translate
- (c) Microsoft word
- (d) Word Bee

25. Among the following which is not an electronic tool for translation:

- (a) Word processor
- (b) Image editors
- (c) Mobile phones
- (d) Tools of internet

26 . ----asks Bimala to steal money from Nikhil’s treasury.

- (a) Rani
- (b) Sandip
- (c) Amulya
- (d) Panchu

27. Chandranath is -----’s master.

- (a) Nikhil (b) Sandip
(c) Amulya (d) Bimala

28. Who is Rani in the story?

- (a) Bimala's Mother (b) Sandip's Sister
(c) Nikhil's Mother (d) Nikhil's Sister-in-law

29. What is the relationship between Nikhil and Bimala in the novel?

- (a) They are friends (b) They are siblings
(c) They are married couple (d) They are colleagues

30. Whose boat is drowned in the novel?

- (a) Mirjan (b) Nikhil
(c) Sandip (d) Rani

31. Which movement is mentioned in the novel?

- (a) Quit India movement (b) Swadeshi movement
(c) French revolution (d) Dandi march

32. The novel "The Home and The World" is originally written in which language?

- (a) Hindi (b) Marathi
(c) Bangla (d) Urdu

33. Who burnt Rashids' crop?

- (a) Ramchand (b) Trilok

- (c) Mohanlal (d) None of these

34. At the end of the novel Puro decided to live with_____.

- (a) Rashid (b) Ramchand
(c) Trilok (d) Mohanlal

35. Amrita Pritam's works primarily focus on:

- (a) Fantasy (b) Feminism
(c) Civilization (d) Partition

36. How old was puro when she got engaged?

- (a) 22 years (b) 12 years
(c) 15 years (d) 18 years

37. What does the word *pinjar* mean?

- (a) Skeleton (b) Cage
(c) Cave (d) Jail

38. How many siblings did Puro have?

- (a) 2 (b) 8
(c) 4 (d) 5

39. In which year *Pinjar* was published?

- (a) 1950 (b) 1955
(c) 1956 (d) 1952

40. Jay Shankar Prasad is also famous as:

- (a) Gurudev (b) Mahatma
(c) MahaKavi (d) Guruji

41. Jay Shanker Prasad started writing under the pen name:

- (a) Leeladhar (b) Kaldhar
(c) Gajodhar (d) Bankebihari

42. Jay Shankar Prasad wrote in which Indian dialect:

- (a) Khadiboli (b) Awadhi
(c) Bhojpuri (d) Brajbhasha

43. Who is referred as the poet of desires:

- (a) Tagore (b) Prasad
(c) Pritam (d) Kabir

44. Who's life was an endless struggle against financial troubles:

- (a) Tagore (b) Pritam
(c) Prasad (d) Kabir

45. Jayshankar prasad died at the age of:

- (a) 45 (b) 48
(c) 50 (d) 55

46. What is /are the names of his Kabir Das work?

- (a) Bijak (b) Kabir Granthawali
(c) Kabir Dohavali (d) None of these

47. What is the name of Kabir's wife?

- (a) Loi (b) Kamla
(c) Karuna (d) None of these

48. How many parts are there in 'Bijak'?

- (a) 2 (b) 3
(c) 4 (d) No part

49. What is the meaning of 'Sakhi'?

- (a) To do friendship (b) To witness
(c) To give lecture (d) None of these

50. What is the meaning of *Advaitavad*

- (a) To believe in duality (b) Not to believe in God
(c) Not to believe in duality (d) None of these

51. Where did Kabir die?

- (a) Kashi (b) Allahabad
(c) Maghar (d) Kanpur

52. Who was an active member of the Indian National Congress's relief efforts for the refugees?

- (a) Ramesh Sahni (b) Vyomesh Sahni
(c) Balraj Sahni (d) Bhasham Sahni

53. Which college in Delhi hired Bhasham Sahni as an English lecture?

- (a) Dyal Singh College (b) Hansraj College
(c) Zakir Hussain College (d) Deen Dayal Upadhyaya College

54. Who translated Leo Tolstoy's short stories?

- (a) Amrita Pritam (b) Vijay Tendulkar
(c) Bhisham Sahni (d) Mohan Rakesh

55. Who was the editor of the renowned literary journal 'Nai Kahaniyan'?

- (a) Amrita Pritam (b) Mohan Rakesh
(c) Bhisham Sahni (d) Vijay Tendulkar

56. What is the theme of Bhisham Sahni's novel 'Tamas'?

- (a) Tradition and culture (b) Love
(c) Riot of 1947 (d) Indian National Movement

57. When did Bhisham Sahni get 'Sahitya Akademi Award'?

- (a) 1974 (b) 1975
(c) 1976 (d) 1977

58. What is the name of Bhisham Sahni's autobiography?

- (a) Aaj Ke Ateet (b) Gulal Ka Keel
(c) Alamgeer (d) Mualvje

59. What does everyone say about Prasadji?

- (a) He is the most unfortunate (b) He is the most fortunate
(c) Knows nothing about him (d) None of these

60. Who keeps Prasadji's bungalow clean?

- (a) Bhikni (b) Jalim

(c) Mary

(d) Binny

61. Who is the leader of the marketeers?

(a) Jalim

(b) Prasadji

(c) Dixon

(d) Tehsildar Singh

62. Who was Ratan Seth?

(a) Prasadji's servant

(b) Mary's lover

(c) The driver of a timber truck

(d) Leader of the marketeers

63. When did Mahasweta Devi get 'Sahitya Akademi Award'?

(a) 1970

(b) 1977

(c) 1978

(d) 1979

64. Who wrote the biography 'Jhansi Rani' (The Queen of Jhansi)?

(a) Mahasweta Devi

(b) Amrita Pritam

(c) Jaishankar Prasad

(d) Jhumpa Lahiri

65. Who is Mahendra Nath's son Mohan Rakesh's Aadhey Adhure (Halfway House)?

(a) Manoj

(b) Ashok

(c) Shivajeet

(d) Mohan

66. Who is Binny in Mohan Rakesh's AadheAdhure (Halfway House)?

(a) Saviri's elder daughter

(b) Mahendra Nath's younger daughter

(c) Ashok's cousin

(d) Manoj's cousin

67. Who is Mahendra Nath's elder daughter in Mohan Rakesh's Aadhey Adhure (Halfway House)?

- (a) Surekha (b) Sushma
(c) Binny (d) Kinny

68. Who is Kinny in Mohan Rakesh's Aadhey Adhure (Halfway House)?

- (a) Mahendra Nath's elder daughter (b) Savitri younger daughter
(c) Ashok's cousin (d) Surekha's cousin

69. Who is Savitri's married daughter in Mohan Rakesh's Aadhey Adhure (Halfway House)?

- (a) Kinny (b) Surekha
(c) Savitri (d) Binny

70. Who is Mahendra Nath's friend in Mohan Rakesh's Aadhey Adhure (Halfway House)?

- (a) Singhania (b) Jagmohan
(c) Juneja (d) Manoj

71. Who is Kinny's friend in Mohan Rakesh's Aadhey Adhure (Halfway House)?

- (a) Sushma (b) Surekha
(c) Binny (d) Savitri

72. Which recognition did Vijay Tendulkar receive for his literary contribution?

- (a) Sangeet Natak Akademi (b) Padma Bhushan
(c) Kalidas Samman (d) All the above

73. When did Vijay Tendulkar die?

- (a) 2008 (b) 2009
(c) 2010 (d) 2011

74. When was the play 'Kanyadan' written?

- (a) 1996 (b) 1997
(c) 1998 (d) 1999

75. Who translated 'Kanyadan' by Vijay Tendulkar?

- (a) Iravati Karwe (b) Gowri Ramnarayan
(c) Amrita Pritam (d) None of these

76. Vijay Tendulkar's plays deal with the theme of :

- (a) Love and war (b) Political issues
(c) Complexities of human relationships (d) All the above

77. The play 'Kanyadan' revolves round the:

- (a) Marriage of Jyoti (b) Family and political issues
(c) Social issues (d) Gender issues

78. Whom does Jyoti want to marry?

- (a) Arun Athawale (b) Seva
(c) Nat (d) Jayaprakash

79. Who is the young Dalit boy?

- (a) Arun Athawale (b) Seva
(c) Nath Devalikar (d) Jayaprakash

Choose the correct options among the following sentences (translated from English to Hindi):

80. While going backward, he reached the corner of the terrace. If he had moved one more step backward, he would have felled down.

- (a) og pcwrjs ds Nksj rd ihNs gVrs igqip x;kA ;fn og ,d dne vkSj ihNs gV tkrk] rks og i`Foh ij fxj iM+rKA
(b) ihNs gVrs og pcwrjs ds Nksj rd igqip x;kA ;fn og ihNs ,d dne vkSj gV tkrk] rks og i`Foh ij fxj iM+rKA

- (c) ihNs gVrs og pcwrjs ds Nksj rd
igqip x;kA ;fn og ,d dne vkSj ihNs
gV tkrk] rks og i`Foh ij fxj iM+rKA
- (d) ihNs gVrs og pcwrjs ds Nksj rd
igqip x;kA ;fn og ,d dne vkSj
ihNs gV tkrk] i`Foh ij rks og fxj
iM+rKA

81. His servant saw him. He at once threw the bowl of colour on the wall.

- (a) mls mlds ukSdj us ns[k fy;kA mlus
,dne nhokj ij jax dk crZu Qsad
fn;kA
- (b) mlds ukSdj us mls ns[k fy;kA
mlus ,dne jax dk crZu nhokj ij
Qsad fn;kA
- (c) mlds ukSdj us mls ns[k fy;kA ,dne
mlus nhokj ij jax dk crZu Qsad
fn;kA
- (d) mlds ukSdj us mls ns[k fy;kA
mlus ,dne nhokj ij jax dk crZu
Qsad fn;kA

82. The painter got very angry on the behavior of the servant. He immediately came forward to punish him.

- (a) fp=dkj dks ukSdj ds
O;ogkijjcgqrØks/k
vk;kAogrqiUrmlsn.Mnsus ds fy,
vkxs c<+KA
- (b) ukSdj ds
O;ogkijjfp=dkjdkscgqrØks/k
vk;kArqjUrogmlsn.Mnsus ds fy,
vkxs c<+KA
- (c) ukSdj ds
O;ogkijjfp=dkjdkscgqrØks/k
vk;kAogrqiUrmlsn.Mnsus ds fy,
vkxs c<+KA
- (d) ukSdj ds
O;ogkijjfp=dkjdkscgqrØks/k
vk;kAogrqiUrn.Mnsus ds fy,
mlsvkxs c<+KA

83. The servant told the reason of throwing bowl of colour. The painter became happy and gave lots of prizes to the servant.

- (a) ukSdj us jax dk crZu Qsadius dk
dkj.k crk;kA rc ml fp=dkj us [kq'k
gksdj ukSdj dks cgqr lkjk buke
fn;kA
- (b) jax dk crZu Qsadius dk ukSdj us
dkj.k crk;kA rc ml fp=dkj us [kq'k
gksdj ukSdj dks cgqr lkjk buke
fn;kA
- (c) ukSdj us jax dk crZu Qsadius dk
dkj.k crk;kA rc ml fp=dkj us [kq'k
- (d) ukSdj us jax dk crZu Qsadius dk
dkj.k crk;kA ml fp=dkj us rc [kq'k

gksdj cgqr lkjk buke ukSdj dks
fn;kA

gksdj ukSdj dks cgqr lkjk buke
fn;kA

84. The problem of unemployment in India is in a very acute form. Unemployment means non-availability of jobs to qualified persons.

(a) csjkstxkj dh leL;k Hkkjr esa cgqr xgu gSA csjkstxkj dk vFkZ gS ;ksX; O;fDr;ksa ds fy, ukSdfj;ksa dk miyC/k u gksukA

(b) Hkkjr esa csjkstxkj dh leL;k cgqr xgugSA csjkstxkj dk vFkZ gS ;ksX; O;fDr;ksa ds fy, ukSdfj;ksa dk miyC/k u gksukA

(c) Hkkjr esa csjkstxkj dh leL;k cgqr xgugSA csjkstxkj dk vFkZ gS ukSdfj;ksa dk miyC/k ;ksX; O;fDr;ksa ds fy, u gksukA

(d) Hkkjr esa leL;k cgqr xgu csjkstxkj dh gSA csjkstxkj dk vFkZ gS ;ksX; O;fDr;ksa ds fy, ukSdfj;ksa dk miyC/k u gksukA

85. Restlessness among the students of colleges and universities culminating in indiscipline has stemmed from their deep-rooted feeling that their views and aspirations are ignored by their elders, politicians administrators, teachers and educationists.

(a) fo|ky;ksa o fo'ofu|ky;ksa ds Nk=ksa esa vuq'kklughurk ds :lk esa vUrks" k] bl n`<+ Hkkouk ls mith gS fd muds o;ksu`+++)] jktuhfrK] iz'kkld] v;/kid vkSj f'k{kkfon ds }kjk muds fopkjksa vkSj vkdka{kkvksa dh mis{kk dh tkrh gSA

(b) fo|ky;ksa o fo'ofu|ky;ksa ds Nk=ksa esa vuq'kklughurk ds :lk esa vUrks'k] bl n`<+ Hkkouk ls mith gS fd muds o;ksu`+++)] jktuhfrK] iz'kkld] v;/kid vkSj f'k{kkfon ds }kjk muds fopkjksa vkSj vkdka{kkvksa dh mis{kk dh tkrh gSA

(c) fo|ky;ksa o fo'ofu|ky;ksa ds Nk=ksa esa vuq'kklughurk ds :lk esa vUrks'k] bl n`<+ Hkkouk ls mith gS fd muds fopkjksa vkSj vkdka{kkvksa dh mis{kk muds o;ksu`+++)] jktuhfrK] iz'kkld] v;/kid vkSj f'k{kkfon ds }kjk dh tkrh gSA

(d) Nk=ksa esa vuq'kklughurk ds :lk esa fo|ky;ksa o fo'ofu|ky;ksa ds vUrks'k] bl n`<+ Hkkouk ls mith gS fd muds o;ksu`+++)] jktuhfrK] iz'kkld] v;/kid vkSj f'k{kkfon ds }kjk muds fopkjksa vkSj vkdka{kkvksa dh mis{kk dh tkrh gSA

86. Autonomy in academic matters does not mean that universities should be oblivious of special need.
- (a) 'kSf{k d ekeyksa esa Lok;Ùkk dk vFkZ ;g ugha gS fd fo'ofoky; fof''k'V vko';drkvkssa ds izfr /;ku gh u nsaA
- (b) 'kSf{k d ekeyksa esa ;g Lok;Ùkk dk vFkZ ugha gS fd fo'ofoky; fof''k'V vko';drkvkssa ds izfr /;ku gh u nsaA
- (c) 'kSf{k d ekeyksa esa Lok;Ùkk dk vFkZ ;g ugha gS fd fof''k'V vko';drkvkssa ds izfr fo'ofoky; /;ku gh u nsaA
- (d) 'kSf{k d ekeyksa esa Lok;Ùkk dk vFkZ ;g ugha gS fd fo'ofoky; fof''k'V vko';drkvkssa ds izfr /;ku gh u nsaA
87. In fact, universities are set up for the satisfaction of certain felt needs of society and they have to be fully sensitive and responsive to them.
- (a) oLrqr% lekt dh dqN vko';drkvksa dks iwjk djus ds fy, fo'ofoky;ksa dh LFkkiuk gqbZ gS vkSj bUgsa bu vko';drkvksa dks iwjk djus ds fy;s iw.kZr% laosnu'khy o mÙkjk;h jguk pkfg,A
- (b) oLrqr% fo'ofoky;ksa dh LFkkiuk lekt dh dqN vko';drkvksa dks iwjk djus ds fy, gqbZ gS vkSj bUgsa bu vko';drkvksa dks iwjk djus ds fy;s iw.kZr% laosnu'khy o mÙkjk;h jguk pkfg,A
- (c) oLrqr% fo'ofoky;ksa dh LFkkiuk lekt dh dqN vko';drkvksa dks iwjk djus ds fy, gqbZ gS vkSj bUgsa iw.kZr% laosnu'khy o mÙkjk;h bu vko';drkvksa dks iwjk djus ds fy;s jguk pkfg,A
- (d) oLrqr% fo'ofoky;ksa dh LFkkiuk lekt dh dqN vko';drkvksa dks iwjk djus ds fy, gqbZ gS vkSj bUgsa bu vko';drkvksa dks iwjk djus ds fy;s laosnu'khy o mÙkjk;h iw.kZr% jguk pkfg,A
88. There was a hunter. He was fond of hunting of wild animals. He liked to read the book of hunting.
- (a) ,d f'kdkjh Fkka og taxyh tkuojksa dk f'kdkj djus dk 'kSdhu Fkka og f'kdkj dh iqLrd i<+uk ilUn djrk Fkka
- (b) ,d f'kdkjh Fkka og f'kdkj djus dk 'kSdhu taxyh tkuojksa dk Fkka og f'kdkj dh iqLrd i<+uk ilUn djrk Fkka
- (c) ,d f'kdkjh Fkka og taxyh tkuojksa dk f'kdkj djus dk 'kSdhu Fkka og i<+uk f'kdkj dh iqLrd ilUn djrk Fkka
- (d) f'kdkjh ,d Fkka og taxyh tkuojksa dk f'kdkj djus dk 'kSdhu Fkka og

f'kdkj dh iqLrd i<+uk ilUn djrk
Fkka

89. But it doesn't mean that we stop putting efforts. We must improvise on every next day, as in we must make everyday count.
- (a) ij bldk ;g +vFkZ ghu gha fd ge iz;kl
djuk NksM+ nsaA gesa gj vxys fnu
vius vkidks igys ls csgrj cukuk pkfg,
ikuh geas gj fnu dks iwjh rjg thuk
pkfg,A
- (b) ij bldk ;g vFkZ Hkh ugha fd ge iz;kl
djuk NksM+ nsaA gesa gj vxys
fnu vius vkidks igys ls csgrj cukuk
pkfg, ikuh geas gj fnu dks iwjh rjg
thuk pkfg,A
- (c) ij bldk ;g vFkZ Hkh ugha fd ge iz;kl
djuk NksM+ nsaA gesa vius vkidks
g j vxys fnu igys ls csgrj cukuk pkfg,
ikuh geas gj fnu dks iwjhr jg thuk
pkfg,A
- (d) ij ;g vFkZ bldk Hkh ugha fd ge iz;kl
djuk NksM+ nsaA gesa gj vxys
fnu vius vkidks igys ls csgrj cukuk
pkfg, ikuh gj fnu dks iwjh rjg geas
thuk pkfg,A

Choose the correct options among the following sentences (translated from Hindi to English):

90. gkFkksa es dye vkSj fdrkc fy,
[k;kyks dks ut~e cukrs gq,
ftUnxh lqy> xbZ Fkh
my>s gq, dkfQ, esaA
- (a) Holding a pen and a book in hands
Turning thinking into poetry
My life getting untangled
In entangled rhymes.
- (b) Holding a pen and a book in hands
Turning thoughts into poetry
My life got
In entangled rhymes
- (c) Holding a pen and a book in my
Turning thoughts into poems
Life got untangled
In entangled rhymes
- (d) Holding pen and a book in the hand
Turn thoughts into poetry
Mine life got untangled
In entangled rhymes
- 91- vkt jkr esjh ;g [kkeks"kh
vkt jkr esjh ;g [kkeks"kh mls lquk nsuk
dqN uk lqus rks vkalw ls QSyk;k gh fn[kk nsuk
- (a) Let him hear my silence tonight
Let him hear my silence tonight
Show these tear- stained pages if he hears
nothing
- (b) Let him hear my silence tonight
Let him hear my silence tonight
Showing these tear- stain pages if hears
nothing

- (c) Tell him hear my silence tonight
Let him hear my silence tonight
Show these tear- stained pages if he hears
nothing
- (d) Let him hear my silence tonight
Tell him hear my silence tonight
Show these tear- stained pages he hears
nothing

92- eSa rks ?kk;y gwnh xbZ mldh [krk ls
rqe tqeZb&eksgCcr ds dqN Qlkus lquk nsuk
vkt jkr esjh lg [kkeks"kh mls lquk nsuk

- (a) He being the cause of this, my plight
Singing of this cursed love into his ear
Let him hear my silence tonight
- (b) He is the cause of this, my fear
Sing the cursed love into his ear
Let him hear my silence tonight
- (c) He is the cause of this, my plight
Singing of this cursed love into his ear
He is the cause of this, my plight
- (d) Hearing my silence tonight ear
Let him hear my silence tonight
Sing of this cursed love into his ear

93. vkt jkr esjh ;g [kkeks"kh mls lquk nsuk
yxh gks vxj mlds Hkh fny esa vkx
rqqe esjs iqjkus [krksa ls cq>k nsuk

- (a) O let him hear my silence tonight
And if he too burns as I do,
Use my love letters to smother the fire bright.
- (b) O let him hear silence tonight
And if he too burning as I do, here
Use my love letters to smother the fire
bright.
- (c) O let him hear my silence the night
And if he too burns as I do, here
Using my love letters to smother the fire
bright.
- (d) O let him hear my silence tonight
And if he too burns as I do, here
Use my love letters smothering the fire
bright.

94. [kr vc tksuk fy[k lds mls vyfonk dk
rqe bu flld;ksa dk xhr lquk nsuk
vkt jkr esjh ;g [kkeks"kh mls lquk nsuk

- (a) I couldn't say, "bye, may your future be fair
Sing him of sorrow, of the tear-staining night
Oh, let him just hear my silence tonight
- (b) I couldn't say, "goodbye, your future be fair
Sing him of sorrow, of the tear-stained
night
Oh, let him just hear my silencing tonight
- (c) I couldn't say, "goodbye, may your future be
fair
Sing him of sorrow, of the tear-stained night
Oh, let him just hear my silence tonight
- (d) I couldn't say, "goodbye, may your future
be fairer
Sing him of sorrow, of the tearing-stained
night
Oh, let him just hearing my silence tonight

95. vkleku esa bl vk/ks& v/kwjs pkWn ds lkFk
fny ds nj&vks&nhokj esa nnZ mrj vk;k gSA

- (a) The coming of half- moon in the sky Pain has invade each wall and corner of my heart
- (b) With the coming of half- moon upon the sky Pain is invading each wall and corner of my heart.
- (c) With the coming of half- moon on the sky Pain has invaded each nooks and corner of my heart
- (d) With the coming of half- moon in the sky Pain has invaded each wall and corner of my heart

96- ftUnxh dh nlnj ge&cjge egfQy esa
xkfnZ”k&,&vkQr esa
esjh pSu dgaha [kks x;k gSA

- (a) In the helter- skelter gather of life and the movements of adversities and calamities
In the inconstancies of beloved
My peace has been lost somewhere.
- (b) In the helter- skelter gathering of life
In the movements of adversities and calamities
In the inconstancies of beloved
My peace has been lost somewhere.
- (c) In the helter- skelter gathering of life
In the movements of adversity and calamity
In the inconstancy of beloved
My peace have been lost somewhere.
- (d) In the helter- skeltering gathering of life
In the movements of adversities and calamities
In the inconstancies of beloved
My peace is lost somewhere.

97- bu jaft”kksa ds “kksj esa
rsjh xqykch pwfM;ksa dk
jkr dh rsjh yksfj;ksa dk
laxhr dggh [kks x;k gSA

- (a) In the noises of sorrows and grief
The song of your tinkling rosy bangles
The song of your night time lullabies
Has been lost somewhere.
- (b) In the noise of sorrow and grief
The song of your tinkle rosy bangles
The song of your night time lullabies
Has been lost somewhere
- (c) In the noise of sorrows and grief
The rhyme of your tinkling rosy bangles
The song of your night time lullaby
Has been lost somewhere
- (d) In the noises of sorrows and grief
The song of your tinkling roses bangles
The song of your night time lullabies
Has been lost somewhere

98. vkt jkr fQj rsjh ;knksa dk Hkoj] eki
esjs bu vkWlqvks esa mrj vk;k gSA

- (a) Tonight, an eddy of your memories, mothers
Whirls through my tears.
- (b) Again tonight, a eddy of memories, mother
Whirls through my tears.
- (c) Again tonight, an eddy of your memory,
mother
Whirls through tears.
- (d) Again tonight, an eddy of your memories,
mother
Whirls through my tears.

99 gekjs ns" k ds lkeus ,d cgqr cMh leL;k ladh.kZ /kkfeZZd vkSj Hkk'kk lECU/kh erHksnksa dks nwj djus ds fy, ,d jk'Vªh; n`f'V ds fodkl dh gSA bl dk;Z esa fo"ofo|kYk; fu.kkZ;d Hkkx ys ldrs gSA

- (a) One of the most pressing problems facing our country is the Development of a national outlook overriding parochial Religion and language consideration. In this task, the universities can and should play a decisive part.
- (b) One of the most press problems facing our country was the Development of a national outlook overriding parochial Religious and linguistic consideration. In this task, the universities can and should play a decisive part
- (c) The most pressing problems facing our country is the Development for a national outlook overriding parochial Religious and linguistic consideration. In this task, the universities can and should play a decisive part.
- (d) One of the most pressing problems facing our country is the Development of a national outlook overriding parochial Religious and linguistic consideration. In this task, the universities can and should play a decisive part

100 f"kk esa Lok;Rrk dk vFkZ ;g ugha gS fd fo"ofo|ky; fof" k'V vko";drkvksa ds izzzfr /;ku gh u nsaA oLrqr% fo"ofo|ky;ksa dh LFkkiuk lekTk dh dqN vko";drkvksa dks iwjk djus ds fy, gqbZ gS vkSj bUgsa bu vko";drkvksa dks iwjk djus ds fy, ltx jguk pkfg,A

- (a) Autonomy of academic matters does not mean that universities should be oblivious to special needs. In fact, universities is set up for the satisfaction of certain felt needs of society and they have to be fully sensitive and responsive to them.
- (b) Autonomy in academic matters does not mean that universities should be oblivious to special need. In fact, university are set up for the satisfaction of certain felt needs of society and they have to be fully sensitive and responsive to them.
- (c) Autonomy in academic matters does not mean that universities should be oblivious to special needs. In fact, universities are set up for the satisfaction of certain felt needs of society and they have to be fully sensitive and responsive to them.
- (d) Autonomy in academic matters did not mean that universities should be oblivious to special needs. In fact, universities are set up of the satisfaction of certain felt needs of society and they have to be fully sensitive and responsive to them.

1 D	11 A	21C	31 B	41 B	51 D	61A	71 B	81D	91A
2 A	12 B	22 D	32 C	42 D	52 D	62C	72 D	82C	92C
3 C	13 C	23 D	33 B	43 B	53 C	63D	73 A	83 A	93C
4 B	14 B	24 B	34 A	44 C	54 C	64A	74 A	84 B	94A
5 B	15 D	25 B	35 D	45 B	55 C	65 B	75 B	85 A	95D
6 C	16 D	26 B	36 C	46 C	56 C	66 A	76 C	86 A	96B
7 A	17 D	27 A	37 B	47 C	57 B	67 C	77 A	87 B	97A
8 B	18 A	28 C	38 D	48 B	58 A	68 B	78 A	88 A	98D
9 B	19 C	29 D	39 A	49 B	59 B	69 D	79 A	89 A	99D
10 C	20 B	30 A	40 C	50 A	60 C	70 C	80 C	90 B	100C

