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SANJIV[®]
ENGLISH LITERATURE

For Class-12

by
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M.A. (English)

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(iii)

SYLLABUS

English Literature—Class 12

The Examination Scheme for the subject is as follows :

Paper	Time (Hrs.)	Marks for the Paper	Sessional	Total Marks
One	3.15	80	20	100

One Paper

Time : 3.15 Hours

80 Marks

Area of Learning	Marks
Reading	16
Writing	10
Literary Terms	08
Text Book : Kaleidoscope	34
Fiction : A Tiger for Malgudi	12

1. Reading

16

- (a) One literary or discursive unseen passage of about 400-500 words followed by 3 multiple choice questions, one fill in the blanks type question and 4 very short answer type questions including 1 VST on opposite word.

08

- (b) An unseen poem of about 15 lines followed by 3 multiple choice questions, one fill in the blanks type question and 4 very short answer type questions including 1 VST on opposite word.

08

2. Writing

10

- (a) An Essay on argumentative/discursive/reflective or descriptive topic (approx. 150 words) (One out of any two)

05

- (b) Composition — Article, Report, Speech (approx. 150 words) (One out of any two)

05

3. Literary Terms

08

Metaphysical Poetry, Impressionism, Stream of Consciousness, Interior Monologue, Anglo-Indian Literature, Indo-Anglian Literature, Romanticism, Modernism
(Four Short Answer Type Questions)

(Word limit : approx. 30 words) $2 \times 4 = 8$

4. Text books for Detailed Study—

34

(A) Kaleidoscope

(iv)

(i) Short Stories :

- (a) A passage for comprehension from any one chapter of the Short Stories with 3 multiple choice questions, 1 fill in the blanks type question and 2 very short answer type questions testing comprehension, interpretation and drawing inferences. 6
- (b) One out of two Essay Type Questions
(Word limit : approx. 80 words) 1×4=4
- (c) One Short Answer Type Question
(Word limit : approx. 30 words) 1×2=2

(ii) Poetry :

- (a) One out of two extracts from the prescribed poems with 3 multiple choice questions, 1 fill in the blanks type question and 2 very short answer type questions for comprehension, interpretation and drawing inferences in poem. 6
- (b) One out of two Essay Type Questions
(Word limit : approx. 80 words) 1×4=4
- (c) One Short Answer Type Question
(Word limit : approx. 30 words) 1×2=2

(iii) Non-Fiction :

- (a) One out of two Long Answer Type Questions
(Word limit : approx. 60 words) 1×3=3
- (b) One Short Answer Type Question
(Word limit : approx. 30 words) 1×2=2

(iv) Drama :

- (a) One out of two Long Answer Type Questions
(Word limit : approx. 60 words) 1×3=3
- (b) One Short Answer Type Question
(Word limit : approx. 30 words) 1×2=2

(B) Fiction : A Tiger for Malgudi

12

- (a) One out of two Essay Type Questions
(Word limit : approx. 80 words) 1×4=4
- (b) One Short Answer Type Question
(Word limit : approx. 30 words) 1×2=2
- (c) Six multiple choice questions to test evaluation and appreciation of characters, events, episodes and inter-personal relationships. 1×6=6

Books Prescribed :

1. **Kaleidoscope**—NCERT's Book Published under copyright

2. **A Tiger for Malgudi**—Published by Rajasthan Textbook Board, Jaipur

नोट— विद्यार्थी उपर्युक्त पाठ्यक्रम को माध्यमिक शिक्षा बोर्ड की Website पर उपलब्ध अधिकृत पाठ्यक्रम से मिलान अवश्य कर लें। माध्यमिक शिक्षा बोर्ड की Website पर उपलब्ध पाठ्यक्रम ही मान्य होगा।

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Fiction

A Tiger for Malgudi

(मालगुडी के लिए एक बाघ)

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SENIOR SECONDARY EXAMINATION, 2026**ENGLISH LITERATURE****Time : 3 Hours 15 Minutes****Maximum Marks : 80****GENERAL INSTRUCTIONS TO THE EXAMINEES :**

1. Candidates must write his/her Roll No. on the question paper.
2. All the questions are compulsory.
3. For questions having more than one part, the answers to those parts are to be written together in continuity.
4. Write answers of all the questions in your answer-book only.
5. Write down the serial number of the question before attempting it.

SECTION-A**1. Read the following passage carefully and answer the questions that follow: [8]**

They walked through the new capital, alone and from a far country, yes, although their own lands were only a few hundred miles perhaps from this very street upon which they now walked. But to them it was very far. Their eyes were the eyes of those who have been taken suddenly and by some unaccountable force from the world they have always known and always thought safe until this time. They who had been accustomed only to country roads and fields, walked now along the proud street of the new capital, their feet treading upon the new concrete side-walk, and although the street was full of things they had never seen before, so that there were even automobiles and such things of which they had never even heard, still they looked at nothing, but passed in a dream, seeing nothing.

There were several hundreds of them passing at this moment. If they did not look at anything nor at anyone, neither did any look at them. The city was full of refugees, many thousands of them, fed after a fashion, clothed somehow, sheltered in mats in great camps outside the city wall. At any hour of the day lines of ragged men and women and a few children could be seen making their way towards the camp, and if any city-dweller noticed them it was to think with increased bitterness :

‘More refugees will there never be an end to them? We will all starve trying to feed them even a little.’

This bitterness, which is the bitterness of fear, made small shopkeepers bawl out rudely to the many beggars who came hourly to beg at the doors, and it made men ruthless in paying small fares to the rickshaw pullers, of which there were ten times as many as could be used, because the refugees were trying to earn something thus. Even the usual pullers of rickshaws, who followed this as their profession, cursed the refugees because, being starving they would pull for anything given them, and so fares were low for all, and all suffered. With the city full of refugees, then, begging at every door, swarming into every unskilled trade and service, lying dead on the streets at every frozen dawn, why should one look at this fresh horde coming in now at twilight of winter’s day?

But these were no common men and women, no riff-raff from some community, always poor and easily starving in a flood time. No, these were men and women of which any nation might have been proud. It could be seen they were all from one region, for they wore garments woven out of the same dark blue cotton stuff, plain and cut in an old-fashioned way, the sleeves long and the coats long and full.

- (i) About what the refugees had never even heard? [1]
(A) Country roads (B) Fields (C) Automobiles (D) All of the above
- (ii) At what time the lines of ragged men and women could be seen in the city? [1]
(A) At dawn (B) At night
(C) At noon (D) At any hour of the day
- (iii) The city dwellers notice refugees with— [1]
(A) bitterness (B) love (C) sympathy (D) empathy
- (iv) Fill in the blank from the passage : [1]
But these were no common men and women, no riff-raff from
- (v) How did the local inhabitants feel about all the refugees in the city? [1]
- (vi) Why did the refugees look at nothing and pass as in a dream? [1]
- (vii) What showed that the refugees were all from one region? [1]
- (viii) Find the word from the passage which is opposite of : “Sweetness”. [1]

2. Read the given poem carefully and answer the questions that follow : [8]

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise :
If you can dream and not make dreams your master;
If you can think and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two imposters just the same;
If you can bear to hear the truth you've spoken
Twisted by Knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop build'em up with worn-out tools :

- (i) "If you can keep your head when all about you blaming it on you".
The poet asks to keep your head [1]
(A) stand straight (B) stand proudly
(C) remain calm and composed
(D) take care of your head so that it doesn't get hurt
- (ii) According to the poet to whom you should trust when all men doubt you? [1]
(A) Your friend (B) Your relative (C) No one (D) Yourself
- (iii) What should not be made your masters? [1]
(A) Your dreams (B) Your thoughts (C) Fools (D) The haters
- (iv) Fill in the blank from the poem : And treat those two imposters [1]
- (v) How should you treat Triumph and Disaster? [1]
- (vi) What do you understand by "Twisted by Knaves to make a trap for fools"? [1]
- (vii) What should you do when you are being hated? [1]
- (viii) Write the word from the poem which is opposite of "Love". [1]

SECTION-B

3. Write an essay in about 150 words on the given topic : [5]
"Importance of Discipline in Student Life"

OR

"Benefits of Morning Walk"

4. You are Manish/Manisha of Govt. Sr. Sec. School Kota. You visited a slum area in your city where the people suffered a great loss of life and property in a massive fire. The students of your school rendered their support to the victims. Write a report in about 150 words to be published in your school magazine on : "A Fire in a Slum" [5]

OR

You are Ravi/Ravina of class XII of Govt. Sr. Sec. School Sikar. Write an article in about 150 words to be published in your school magazine on : "Traditional Games are better than On-line Games"

SECTION-C

5. Define any four literary terms in about 30 words each : [4×2=8]

- (i) Stream of Consciousness (ii) Interior Monologue
(iii) Anglo-Indian Literature (iv) Indo-Anglian Literature
(v) Romanticism (vi) Modernism.

6. Read the following passage and answer the questions that follow : [6]

The cheerful Cuban Volunteers, with the help of the fire department, picked up the debris in less than six hours, and sealed off the gate to the sea and installed another, and everything returned to normal. During the morning nobody worried about the car encrusted in the wall, for people assumed it was one of those that had been parked on the pavement. But

when the crane lifted it out of its setting, the body of a woman was found secured behind the steering wheel by a seat belt. The blow had been so brutal that not a single one of her bones was left whole. Her face was destroyed, her boots had been ripped apart, and her clothes were in shreds. She wore a gold ring shaped like a serpent, with emerald eyes. The police established that she was the housekeeper for the new Portuguese ambassador and his wife.

- (i) Who helped the fire department to pick up the debris? [1]
 (A) The Indian Volunteers (B) The Cuban Volunteers
 (C) The American Volunteers (D) None of the above
- (ii) The time taken to pick up the debris was less than [1]
 (A) Two hours (B) Four hours (C) Nine hours (D) Six hours
- (iii) The body found in the car encrusted in the wall was of [1]
 (A) A man (B) A policeman (C) A woman (D) A volunteer
- (iv) What was special about the gold ring that she wore? [1]
 (v) What did the police establish about the body found in the car? [1]
 (vi) Fill in the blank. [1]
 Not a single one of her bones was
7. Answer the following question in about 80 words : [4]
 Draw a character sketch of Captain Hagberd. (Tomorrow)

OR

- Draw a character sketch of Frau Frieda. (I Sell My Dreams)
8. Answer the following question in about 30 words : [2]
 Where was Eveline planning to go? (Eveline)
9. Read the extract of the poem carefully and answer the questions that follow : [6]

When we were children
 My brother and I
 And always playing on the sands
 Drawing birds and animals
 Our great-grandmother said one day,
 You see this house of ours
 Now three hundred years old,
 It's falling to little bits
 Before our very eyes
 The walls are cracked and torn
 And moistened by the rains,
 The tiles have fallen here and there
 The windows whine and groan.

- (i) Where did the poet and her brother used to play in their childhood? [1]
 (A) On the roof (B) In the orchard (C) On the sands (D) In the school
- (ii) How much old was her village house? [1]
 (A) One hundred years (B) Three hundred years
 (C) Five hundred years (D) Two hundred years
- (iii) Who is the poet of the poem? [1]
 (A) Kamala Das (B) W.B. Yeats (C) S.T. Coleridge (D) John Milton
- (iv) What do you understand by "The windows whine and groan"? [1]
 (v) Describe the condition of the poet's village house? [1]
 (vi) have fallen here and there. [1]

OR

The trees like tassels hit-and-swung-
 There seemed to rise a tune
 From miniature creatures
 Accompanying the sun-
 Far psalteries of summer-
 Enamoring the ear
 They never yet did satisfy-
 Remotest-when most fair
 The sun shone whole at intervals-

- (i) What imagery does the poet use in the line “the trees like tassels hit and swung”? [1]
 (A) Auditory imagery (sound) (B) Visual imagery (sight)
 (C) Tactile imagery (touch) (D) Olfactory imagery (smell)
- (ii) What does “psalteries” refer to in the context of the poem? [1]
 (A) A type of tree (B) Miniature creatures
 (C) A summer flower (D) A musical instrument
- (iii) Who is the poet of the poem? [1]
 (A) Emily Dickinson (B) Kamala Das (C) John Milton (D) William Blake
- (iv) What do you understand by ‘psalteries of summer’? [1]
- (v) In which lines are creatures attributed with human qualities? [1]
- (vi) They never yet did satisfy – Remotest [1]
10. Answer the following question in about 80 words : [4]
 Comment on the use of the image of the shadows for the idea that the poet wants to convey? (A Lecture upon the Shadow)

OR

- How does Milton describe Shakespeare as the source of inspiration for all succeeding generations of poets? (On Shakespeare–1630)
11. Answer the following question in about 30 words : [2]
 What does a person do when he is in distress? (The Divine Image)
12. Answer the following question in about 60 words : [3]
 How does a novel reflect the wholeness of a human being? (Why the Novel Matters)

OR

- What are the pitfalls that the writer of science fiction mystery must guard against? (On Science Fiction)
13. Answer the following question in about 30 words : [2]
 What are the two ways in which individual freedom gets restricted? (Freedom)
14. Answer the following questions in about 60 words : [3]
 Why does something so ordinary and common place as giving water to a wayfarer become so significant to Prakriti? (Chandalika)

OR

- How genuine is the love that Manjula expresses for her sister? (Broken Images)
15. Answer the following question in about 30 words : [2]
 What is Manjula accused for? (Broken Images)
16. Answer the following question in about 80 words : [4]
 Explain the proverb. “Don’t probe too far into the origin of saints and rivers”. (A Tiger for Malgudi)

OR

- What changes do you see in the character of the tiger after meeting the master? (A Tiger for Malgudi)
17. Answer the following question in about 30 words : [2]
 Why do human beings suffer according to the master? (A Tiger for Malgudi)
18. Choose the correct option of the following questions : [6×1=6]
- (i) The central character of the text “A Tiger for Malgudi” is [1]
 (A) The Master (B) The Tiger (C) The Captain (D) The Collector
- (ii) Who is the owner of the circus? [1]
 (A) Raja (B) The Clerk (C) Alphonse (D) The Captain
- (iii) Name the filmmaker who is always in search of a unique idea in the text ‘A Tiger for Malgudi’. [1]
 (A) Jaggu (B) Rita (C) Madan (D) Alphonse
- (iv) Who saved the tiger from the hunter? [1]
 (A) Madan (B) The Master (C) Jaggu (D) The Clerk
- (v) What was the name of the circus? [1]
 (A) The Tiger Circus (B) Master Circus
 (C) Grand Malgudi Circus (D) Raja Circus
- (vi) Where did the Captain shift his circus after Dadhaji’s death? [1]
 (A) Malgudi (B) Filmcity (C) Madras (D) Nearest town

Kaleidoscope



Short Stories

(लघु कहानियाँ)

Introduction (परिचय)

एक लघु कहानी सीमित शब्दों/लम्बाई की गद्य कथा होती है। यह अपने पात्रों के कार्य एवं विचारों को एक कथानक के प्रारूप में संयोजित करती है। कथानक का रूप हास्य, दुखद, रूमानी या व्यंग्यात्मक हो सकता है। केन्द्रीय घटना का चयन, जहाँ तक सम्भव हो, कथा के मुख्य नायक के जीवन तथा चरित्र को प्रदर्शित करने के लिए किया जाता है तथा उसका विवरण कथानक का विकास करने में योगदान देता है।

‘लघु कहानी’ पद लगभग 500 शब्दों की वास्तव में छोटी ‘लघु कहानी’ से लेकर और बड़ी तथा और जटिल रचनाओं तक, गद्य कथा साहित्य की एक बड़ी विविधता को शामिल करता है। लम्बी वाली, अपनी मध्य लम्बाई के दर्जे के साथ, लघु कथा के ताने और उपन्यास की व्यापकता के बीच आती है।

इसमें विषयगत विविधता भी हो सकती है। कहानियाँ कल्पना, वास्तविकता, अलगाव और व्यक्तिगत जीवन में पसन्द की समस्या पर होती हैं। इस भाग में पाँच संस्कृतियों के लेखकों को प्रस्तुत करते हुए तीन लघु कहानियाँ तथा दो लम्बी कहानियाँ हैं।



1

I Sell My Dreams

(मैं अपने सपने बेचती हूँ)

About the Author—Gabriel Garcia Marquez was brought up by his grandparents in Northern Columbia because his parents were poor and struggling. A novelist, short-story writer and journalist, he is widely considered the greatest living Latin American master of narrative. Marquez won the Nobel Prize in Literature in 1982. His two Masterpieces are *One Hundred Years in Solitude* (1967, tr. 1970) and *Love in The Time of Cholera* (1985, tr. 1988). His themes are violence, solitude and the overwhelming human need for love. This story reflects, like most of his works, a high point in Latin American magical realism; it is rich and lucid, mixing reality with fantasy.



*Gabriel Garcia
Marquez
(1927-2014)*

लेखक के बारे में—गेब्रिअल गार्सिया मार्क्वेज़ को उत्तरी कोलंबिया में उनके दादा-दादी ने पाला-पोषा क्योंकि उनके माता-पिता गरीब तथा संघर्षशील थे। एक उपन्यासकार, लघुकथा लेखक तथा पत्रकार होने के साथ ही उन्हें दूर-दूर तक महानतम जीवित लैटिन अमेरिकी श्रेष्ठ कथाकार के रूप में माना जाता है। मार्क्वेज़ ने 1982 का साहित्य में नोबेल पुरस्कार जीता था। उनकी दो श्रेष्ठ कृतियाँ हैं—*One Hundred Years in Solitude* (1967) तथा *Love in The Time of Cholera* (1985)। उनके विषय हैं, हिंसा, एकान्त और प्रेम की अत्यधिक तीव्र मानवीय आवश्यकता। प्रस्तुत कहानी उनकी अधिकतर कृतियों की तरह लैटिन अमेरिकी जादुई यथार्थवाद को प्रतिबिंबित करती है। यह कहानी समृद्ध एवं सरल है तथा इसमें यथार्थ तथा काल्पनिकता का सम्मिश्रण हुआ है।

About the Story—The story “I Sell My Dreams” by Gabriel Garcia Marquez is about a woman who said that she sold her prophetic dreams. The story begins with the author having his breakfast on the terrace of the Havana Riviera Hotel. A huge wave picked up several cars that were driving down the avenue along the sea wall or parked on the pavement. One of the cars was embedded in the side of the hotel. The wave caused great devastation. When the car was lifted out of its setting, the body of a woman was found inside it. She had all her bones broken, her face was destroyed and her clothes were shredded. She had a gold ring on her finger shaped like a serpent, with emerald eyes. Her serpent-like ring sent the author back to the past. He had met the woman thirty-four years earlier in Vienna in a tavern. She spoke an elementary Spanish fluently. She had come from Colombia, the country of her birth, to Austria to study music and voice. She was only a child then. The author met her when she was about thirty. The Latin American students who visited the tavern gave her the name, Frau Frieda. She had more than enough money to buy meals for her companion students. The author asked her how she had come to so distant a place. She answered “I sell my dreams”. As a seven-year-old girl, she started the custom in her family of telling dreams before breakfast. One day, she

dreamed that one of her brothers has carried off by a flood. However, her interpretation was that he shouldn't eat sweets. Unfortunately, that boy, one day, choked on a piece of caramel and died. Later on, in Vienna, she found work with a family. She dreamed for the family. Gradually, she gained the confidence of the family, so much so, that her predictions became an authority in the house. In due course, she came to grab the whole estate of the family. She sold away her property and got the job of a housekeeper for the new Portuguese ambassador and his wife. The story ends with a meeting of the author with the ambassador at a diplomatic reception.

कहानी के बारे में – “I Sell My Dreams” नामक कहानी जिसे गेब्रिअल गार्सिया मारक्वेज़ द्वारा रचा गया है, एक महिला के बारे में है जो यह कहती थी कि वह अपने भविष्य सूचक सपने बेचा करती थी। कहानी तब शुरू होती है जब लेखक हवाना रिविअरा होटल के चबूतरे पर नाश्ता कर रहा था। एक विशाल लहर ने कई कारों को उछाल दिया जो समुद्री दीवार के साथ चलती हुई सड़क पर से गुजर रही थीं अथवा फुटपाथ पर खड़ी थीं। एक कार तो होटल की बगल में घुस गई थी। इस लहर ने बड़ा विनाश पैदा कर दिया था। जब कार को उसके स्थान से उठाया गया तो उसके भीतर एक महिला का शव पाया गया। उस महिला की सारी हड्डियाँ टूट चुकी थीं, चेहरा नष्ट हो गया था और उसके कपड़े फटकर चिथड़ों में बदल गए थे। उसकी अंगुली पर एक सोने की अंगूठी थी जो सर्प जैसी दिखाई देती थी, जिसकी आँखें पन्ने जैसी हरी थीं। उसकी सर्प जैसी अंगूठी ने लेखक को अतीत में पहुँचा दिया। वह उस महिला से चौतीस वर्ष पूर्व वियना के एक शराबखाने में मिला था। वह धाराप्रवाह स्पेनिश भाषा बोलती थी। वह कोलम्बिया से, जो उसके जन्म स्थान का देश था, आस्ट्रिया आ गई थी, संगीत तथा गीत सीखने के लिए। तब वह एक बच्ची ही थी। जब लेखक उससे मिला था तब वह करीब 30 वर्ष की थी। लैटिन अमेरिकी छात्र जो उस मदिरालय में आते थे, ने उस महिला को फ्रॉ फ्रीडा नाम दिया था। उसके पास काफी धन था जिससे वह साथी छात्रों के लिए भोजन खरीद सकती थी। लेखक ने उससे पूछा था कि वह इतने दूरस्थ स्थान पर कैसे आ पहुँची थी। उसने उत्तर दिया था, “मैं अपने स्वप्न बेचती हूँ।” सात वर्ष की आयु की बालिका के रूप में उसने अपने परिवार में नाश्ते से पूर्व सपने बताने की प्रथा को शुरू कर दिया था। एक दिन उसने स्वप्न देखा कि उसके भाइयों में से एक भाई को पानी का तेज बहाव बहा ले गया था। किन्तु उसकी व्याख्या यह थी कि उस बच्चे को मिठाइयाँ नहीं खानी चाहिए। दुर्भाग्य से, एक दिन वह लड़का गले में चिपचिपी मिठाई उलझ जाने के कारण मर गया। बाद में, वियना में, उस महिला को एक परिवार में काम मिल गया। वह उस परिवार के लिए स्वप्न देखा करती थी। धीरे-धीरे उसने परिवार का विश्वास प्राप्त कर लिया, इतना विश्वास कि उसकी भविष्यवाणियाँ उस घर में प्रशासक बन गईं। समय के साथ-साथ उस महिला ने उस परिवार की समस्त जायदाद पर अधिकार कर लिया। उसने उस जायदाद को बेच दिया तथा नये पुर्तगाली राजदूत तथा उसकी पत्नी के घर की व्यवस्थापक बन गईं। यह कहानी लेखक तथा उस राजदूत के साथ एक कूटनीतिक स्वागत-कार्यक्रम में भेंट होने के साथ समाप्त हो जाती है।

कठिन शब्दार्थ एवं हिन्दी अनुवाद

One morning at nine o'clock.....which finger she wore it. (Pages 2-3)

कठिन शब्दार्थ—**Terrace** (टेरस) = a flat area of stone next to a restaurant, रेस्तराँ के बगल में फर्शदार जगह, चबूतरा। **avenue** (ऐवन्यू) = a wide street, चौड़ी सड़क। **embedded** (इम्बेड्ड) = fixed firmly and deeply, गहराई से बैठी अथवा जड़ी हुई। **explosion** (इक्सप्लोश्न्) = extremely violent bursting, विस्फोट, धमाका। **dynamite** (डाइनमाइट) = a powerful explosive substance,

वैधानिक चेतावनी : तम्बाकू चबाना, धूम्रपान करना तथा शराब पीना स्वास्थ्य के लिए हानिकारक है।

एक शक्तिशाली विस्फोटक पदार्थ। **lobby** (लॉबी) = waiting area, प्रतीक्षा-कक्ष। **hailstorm** (हेल्स्टॉर्म) = ओलों की बौछार। **volunteers** (वॉलन्टिअर) = persons offering their services without any payment, स्वयंसेवक। **debris** (डेब्री) = pieces from something that has been destroyed, मलबा। **encrusted** (इन्क्रस्टिड) = fixed, बैठी अथवा जड़ी हुई। **shreds** (श्रेड्ज) = thin pieces, तार-तार हो चुकी। **emerald** (एमरल्ड) = a bright green precious stone, हरे रंग का पन्ना। **intrigued** (इन्ट्रीग्ड) = made very interested, रुचि जागृत कर दी।

हिन्दी अनुवाद—एक सुबह, नौ बजे, जब हम हवाना रिविअरा होटल के चबूतरे पर चमकीली धूप में बैठे नाश्ता कर रहे थे, एक विशालकाय लहर ने कई कारों को उछाल दिया। ये कारें या तो उस सड़क से गुजर रही थीं जो समुद्र के किनारे बनी दीवार के साथ जाती थी, अथवा फुटपाथ पर खड़ी थीं। इन कारों में से एक होटल की बगल में मजबूती से बैठ गई थी। यह किसी विस्फोटक में हुए विस्फोट के समान था जिसने इमारत के सभी बीस तलों पर हड़कम्प पैदा कर दिया था तथा प्रवेश-द्वार के बहुत बड़े काँच के दरवाजे एवं खिड़की को चूर-चूर कर दिया था। प्रतीक्षा-कक्ष में बैठे बहुत सारे पर्यटक हवा में फर्नीचर सहित उछाल दिए गए थे तो कुछ काँच के टुकड़ों की बौछार से कट गए थे। वह लहर अवश्य जबरदस्त रही होगी, क्योंकि वह चौड़ी दो-तरफा सड़क, जो समुद्री-दीवार तथा होटल के बीच थी, के ऊपर से उछलकर आई थी और उसमें फिर भी इतनी पर्याप्त ताकत थी कि उसने होटल के प्रवेश-द्वार को चूर-चूर कर दिया था।

क्यूबा के प्रसन्नचित्त स्वयंसेवकों ने, अग्निशमन विभाग की मदद से, छः घंटे से भी कम अवधि में मलबे को उठा लिया तथा समुद्र की ओर के दरवाजे को बन्द कर दिया तथा दूसरा दरवाजा स्थापित कर दिया और सब कुछ सामान्य हो गया। सुबह के दौरान किसी ने भी उस कार की चिंता नहीं की जो होटल की दीवार में घुसकर बैठ गई थी, क्योंकि लोगों ने मान लिया था कि वह उनमें से एक होगी जो फुटपाथ पर खड़ी कर दी गई थीं। लेकिन जब इसे क्रेन ने इसके स्थान से उठाया तो इसमें एक महिला का शव पाया गया जो सीट-बेल्ट से सुरक्षित हो स्टीयरिंग व्हील के पीछे बैठी थी। धक्का इतना भयानक एवं निर्दयी था कि उसकी एक भी हड्डी बिन टूटे नहीं बची थी। उसका चेहरा नष्ट हो गया था, उसके जूते फटकर चौड़े हो गए थे और उसके कपड़े तार-तार हो गए थे। उसने एक सोने की अंगूठी पहन रखी थी जो सर्प जैसे आकार की थी और उस सर्प की आंखें चमकीले हरे पन्ने से बनी थीं। पुलिस ने सिद्ध किया कि वह नए पुर्तगाली राजदूत तथा उसके पत्नी के लिए घर की व्यवस्था संभालने वाली, अथवा व्यवस्थापिका थी। वह उनके साथ दो सप्ताह पूर्व ही हवाना आई थी और उस सुबह बाजार के लिए निकली थी, एक नई कार चलाते हुए। उसके नाम का मेरे लिए कोई अर्थ नहीं था, जब मैंने इसे अखबार में पढ़ा था, लेकिन सर्पाकार अंगूठी तथा इसकी हरे रंग की चमकीली आंखों में मेरी रुचि जागृत हो गई। किन्तु मैं इस कुचक्र से यह मालूम नहीं कर पाया कि उसने इस अंगूठी को कौनसी अंगुली में पहन रखा था।

This was a crucial.....sell my dreams'. (Pages 3-4)

कठिन शब्दार्थ—**Crucial** (क्रूश्ल) = very important, अति महत्वपूर्ण। **sausage** (सॉसिज) = spiced meat, मसालेदार मांस। **tavern** (टैवन्) = a pub, मदिरालय। **soprano's bosom** (सप्रानोज बुजम्) = the highest singing voice, a woman with this voice, गाने का उच्चतम स्वर, ऐसे स्वर वाली महिला। **languid** (लैङ्ग्विड) = inert, slow-moving, निष्क्रिय, आलसी। **foxtails** (फॉक्सटेल्ज) = locks of hair, बालों की लटें। **elementary** (एलिमेन्ट्री) = simple, सरल। **metallic** (मटैलिक) = sounding like struck metal, धातु की तरह गूँजती हुई। **awe-inspiring** (ऑ-इन्स्पाइअरिड) = inspiring fear and respect, भय एवं श्रद्धा पैदा करने वाला।

Imperial (इम्पिअरिअल्) = connected with an empire, राजसी, साम्राज्यिक। **irreconcilable** (इरेकन्साइलब्ल) = which cannot be made to agree, परस्पर विरोधी, अनमेल। **paradise** (पैरडाइस्) = heaven, स्वर्ग। **black marketeering** (ब्लैक मार्केटिअरिड) = काला-बाजारी। **espionage**

(एस्पिअनाश्) = act of finding secret information जासूसी। **fugitive** (फ्यूजिटिव्) = a person running away, भगोड़ा। **compatriot** (कम्पैट्रिअट्) = हमवतन, स्वदेशवासी। **tongue-twister** (टङ् ट्विस्टर) = difficult to say, उच्चारण में कठिन। **committed** (कमिटिड्) = did, कर दी। **impertinence** (इम्पटिनन्स) = rudeness, धृष्टता, गुस्ताखी। **windy cliffs** (विन्डि क्लिफ्ज) = हवादार पहाड़ियां। **devastating** (डेवस्टेटिङ्) = shocking, स्तब्धकारी।

हिन्दी अनुवाद—यह एक महत्त्वपूर्ण जानकारी थी क्योंकि मुझे भय था कि वह एक न भुलाए जा सकने वाली महिला थी जिसका वास्तविक नाम मैंने कभी नहीं जाना था, और जो समान प्रकार की अंगूठी उसके दाहिने हाथ की तर्जनी अंगुली पर पहना करती थी। ऐसा करना उन दिनों और भी असाधारण था, आज की तुलना में। मैं उससे 34 वर्ष पूर्व वियना में मिला था। वह उबले हुए आलुओं के साथ मसालेदार गोश्त खा रही थी और बीयर पी रही थी, एक मदिरालय में, जहां लैटिन अमेरिकी छात्र आया करते थे। मैं उस सुबह रोम से आया था और मुझे अभी भी उसकी शानदार ऊँची आवाज में गाने की क्षमता, उसके कोट की कॉलर पर पड़ी सुस्त बालों की लट्टें तथा वह सांप जैसी शकल की इजिप्सियन अंगूठी, के प्रति मेरी प्रतिक्रिया याद है। वह सरल स्पेनिश भाषा धातु की ध्वनि के समान गूँजते हुए उच्चारण के साथ सांस लेने के लिए रुके बिना बोला करती थी। मैंने सोचा था कि वह लकड़ी के टेबल के पास बैठी एकमात्र ऑस्ट्रिया की निवासी थी। लेकिन नहीं, वह कोलंबिया में जन्मी थी और महायुद्धों के बीच के समय ऑस्ट्रिया आई थी। तब वह एक बच्ची से अधिक नहीं थी और संगीत एवं गायन सीखने आई थी। अब वह करीब 30 वर्ष की थी, लेकिन वह अपनी आयु से अधिक दिखाई देती थी, क्योंकि वह सुंदर नहीं रही थी और समय से पूर्व वृद्ध होने लगी थी। लेकिन वह एक आकर्षक मनुष्य थी। और सर्वाधिक भय-मिश्रित सम्मान पैदा करती थी।

वियना अभी भी एक प्राचीन शाही शहर था। इसकी भौगोलिक स्थिति उन दो दुनियाओं के बीच थी जिनके बीच कोई समझौता नहीं हो सकता था। ये दुनियाएँ द्वितीय विश्व-युद्ध की देन थीं। ऐसी भौगोलिक स्थिति ने वियना को कालाबाजारी एवं अन्तर्राष्ट्रीय जासूसी का स्वर्ग बना दिया था। मेरे इस भगोड़े हमवतन साथी के लिए किसी अधिक उपयुक्त स्थान की कल्पना मैं नहीं कर सकता था। वह महिला पर्याप्त से भी अधिक धन रखती थी जिससे वह टेबल पर बैठे सभी साथियों के लिए भोजन खरीद सकती थी, किन्तु वह, फिर भी, कोने पर स्थित छात्रों के मदिरालय में ही भोजन करती थी क्योंकि वह उसके मूल-निवास के देशों के प्रति निष्ठा का भाव रखती थी। उसने अपना असली नाम कभी नहीं बताया और हम उसे हमेशा जर्मन भाषा के कठिन शब्द से जानते थे जिसे हम लैटिन अमेरिकी छात्रों ने उसके लिए रचा था : वह शब्द था, फ्रॉ फ्रीडा। मेरा उससे थोड़ी देर पहले ही परिचय कराया गया था। तभी मैंने एक सुखद धृष्टता कर दी। मैंने पूछ लिया कि वह ऐसी दूरस्थ दुनियां में कैसे आ गयी थी जो उसके हवादार पहाड़ियों वाले मूल देश, क्विन्डो, से इतनी दूर एवं भिन्न थी। और उसने एक स्तब्धकारी उत्तर में कहा था :

‘मैं अपने स्वप्न बेचती हूँ।’

In reality, that was her.....fate through her dreams. (Pages 4-5)

कठिन शब्दार्थ—**Trade** (ट्रेड्) = occupation, व्यवसाय। **instituted** (इन्स्टिट्यूटिड्) = introduced, प्रारंभ किया। **oracular** (आरैक्युलर्) = having a hidden meaning, रहस्यमय, गूढ़ार्थक। **preserved** (प्रिजर्व्ड) = safe or in good condition, सुरक्षित या अच्छी हालत में। **sheer** (शिअ(र)) = only, mere, केवल, सिर्फ। **ravine** (रवीन्) = a narrow, deep valley, संकरी गहरी घाटी। **prophecy** (प्रॉफिसि) = a statment about the future, भविष्यवाणी। **infamy** (इन्फमि) = an evil act, घृणित कार्य। **caramel** (कैरमेल्) = sticky sweet, चिपचिपी मिठाई। **refined** (रिफाइन्ड्) = polite, having very good manners, शिष्ट, सुसंस्कृत। **financier** (फाइनैन्सिअर) = person engaged in large-scale finance, बड़ी वित्तीय व्यवस्थाएं करने वाला व्यक्ति। **archaic** (आकेइक्) = very old-fashioned, दकियानूसी, अप्रचलित। **superstitions** (सूपरिस्टिश्न्ज्) = irrational beliefs, अंधविश्वास। **decipher** (डिसाइफ(र)) = कूट (गूढ़) लेखन को पढ़ लेना। **fate** (फेट्) = future happenings, भविष्य की घटनाएं, नियति।