Bihar Judicial Service (Mains) 2023

General English · compulsory paper

Time: 3 hours · Full marks: 100

1. Read the passage given below and answer any four of the questions that follow: (5×4=20)

To collect photographs is to collect the world. Movies and television programs light up walls, flicker, and go out; but with still photographs the image is also an object, lightweight, cheap to produce, easy to carry about, accumulate, store. Photographs are perhaps the most mysterious of all the objects that make up, and thicken, the environment we recognize as modern. Photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood.

To photograph is to appropriate the thing photographed. It means putting oneself into a certain relation to the world that feels like knowledge—and, therefore, like power. A now notorious first fall into alienation, habituating people to abstract the world into printed words, is supposed to have engendered that surplus of Faustian energy and psychic damage needed to build modern, inorganic societies. But print seems a less treacherous form of leaching out the world, of turning it into a mental object, than photographic images, which now provide most of the knowledge people have about the look of the past and the reach of the present. What is written about a person or an event is frankly an interpretation, as are handmade visual statements, like paintings and drawings. Photographed images do not seem to be statements about the world so much as pieces of it, miniatures of reality that anyone can make or acquire. Photographs, which fiddle with the scale of the world, themselves get reduced, blown up, cropped, retouched, doctored, tricked out. They age, plagued by the usual ills of paper objects; they disappear; they become valuable, and get bought and sold; they are reproduced. Photographs, which package the world, seem to invite packaging. They are stuck in albums, framed and set on tables, tacked on walls, projected as slides. Newspapers and magazines feature them; cops alphabetize them; museums exhibit them; publishers compile them.

For many decades the book has been the most influential way of arranging (and usually miniaturizing) photographs, thereby guaranteeing them longevity, if not immortality—photographs are fragile objects, easily torn or mislaid—and a wider public. The photograph in a book is, obviously, the image of an image. But since it is, to begin with, a printed, smooth object, a photograph loses much less of its essential quality when reproduced in a book than a painting does. Still, the book is not a wholly satisfactory scheme for putting groups of photographs into general circulation. The sequence in which the photographs are to be looked at is proposed by the order of pages, but nothing holds readers to the recommended order or indicates the amount of time to be spent on each photograph. Chris Marker's film, Si j'avais quatre dromadaires (1966), a brilliantly orchestrated meditation on photographs of all sorts and themes, suggests a subtler and more rigorous way of packaging (and enlarging) still photographs. Both the order and the exact time for looking at each photograph are imposed, and there is a gain in visual legibility and emotional impact. But photographs transcribed in a film cease to be collectable objects, as they still are when served up in books. Photographs furnish evidence. Something we hear about, but doubt, seems proven when we're shown a photograph of it. In one version of its utility, the camera record incriminates. Starting with their use by the Paris police in the murderous roundup of Communards in June 1871, photographs became a useful tool of modern States in the surveillance and control of their increasingly mobile populations. In another version of its utility, the

camera record justifies. A photograph passes for incontrovertible proof that a given thing happened. The picture may distort; but there is always a presumption that something exists, or did exist, which is like what's in the picture. Whatever the limitations (through amateurism) or pretensions (through artistry) of the individual photographer, a photograph—any photograph—seems to have a more innocent, and therefore more accurate, relation to visible reality than do other mimetic objects.

Questions :

(a) Photographs have been used by other media too. Which of them have been mentioned in the passage?

(b) How are paintings and drawings different from photography?

(c) In what relation does a photograph stand with the photographer?

(d) Why does the author feel that the printed words have harmed the society?

(e) What does the word 'doctored', appears in the second paragraph, mean?

(f) What would be an appropriate title of the passage?

2. Write a letter to your sister who has just shifted to a new city for her job. Try to give her strength and motivate her so that she doesn't feel away from home. Inform her that you are sending gifts from home with this letter. (20 Marks)

Or

Write an application to the Municipal Corporation of your city to bring forth lack of streetlights in your area. Mention the difficulties that people in your society are facing and why streetlights are important.

3. Write a précis of the passage given below. Reduce the passage to one-third of its length and give a suitable title: (15+5=20 Marks)

'There is hardly anything that shows the shortsightedness or capriciousness of the imagination more than travelling does). With change of place we change our ideas; nay, our opinions and feelings. We can by an effort indeed transport ourselves to old and long-forgotten scenes, and then the picture of the mind revives again; but we forget those that we have just left. It seems that we can think but of one place at a time. The canvas of the fancy is but of a certain extent, and if we paint one set of objects upon it, they immediately efface every other. We cannot enlarge our conceptions, we only shift our point of view. The landscape bares its bosom to the enraptured eye, we take our fill of it, and seem as if we could form no other image of beauty or grandeur. We pass on, and think no more of it: the horizon that shuts it from our sight, also lots blots it from our memory like a dream. In travelling through a wild barren country I can form no idea of a woody and cultivated one. Things near us are seen of the size of life: things at a distance are diminished to the size of the understanding. We measure the universe by ourselves, and even comprehend the texture of our being only piece-meal. In this way, however, we remember an infinity of things and places. The mind is like a mechanical instrument that plays a great variety of tunes, but it must play them in succession. One idea recalls another, but it at the same time excludes all others. In trying to renew old recollections, we cannot as it were unfold the whole web of our existence; we must pick out the single threads. P' We remember 'circumstances, feelings, persons, faces, names that we had not thought of for years; but for the time all the rest of the world is forgotten! — I have no objection to go to see ruins, aqueducts, pictures, in company with a friend or a party, but rather the contrary, for the former reason reversed. (349 words)

4. Make sentences with any ten words: (1×10=10)

Reckless; Barbarous; Nemesis; Reminiscing; Stubborn; Abdicate; Hegemony; Empathy; Provident;

Belligerent; Cacophony; Ephemeral; Incongruous; Juxtapose.

Or

Correct the sentences given below:

(a) Neither Rohan nor Shyam are allowed to enter the auditorium because of their mischiefs.

(b) Many coffee spilled on the new white carpet.

(c) Each of them followed their plan.

(d) The bag contains pens, papers and others.

(e) They never was so happy with the results.

(f) We have already ate our lunch.

(g) Besides criticism of some supervisors the chairman still commands respect from the employees.

(h) He has visited many places all over the city looked at the perfect location to set up his factory.

(i) These hand woven shawls are much in demand in many European countries.

(j) The man to who I sold my house was a cheat.

5. Rewrite the sentences using the correct form of the verbs given in brackets (any five): (1×5=5)

(a) She has (write) an emotional letter to her friend who is leaving for Delhi tomorrow.

(b) Has he (speak) the truth?

(c) We have been (celebrate) this event for so long.

(d) Would you please (lend) me your pen?

(e) By the time they reached the station the train (left).

(f) It (rain) all evening.

(g) If I get a hike in salary I (go) for a long trip to the North.

(h) "Would you (walked) into my parlour?", said the spider to the fly.

6. Punctuate the passage given below: (5 Marks)

one of the most remarkable facts about water is its power to carry silt in suspension this suspension is the reason for the different colours of the water in a rainfed tanks swiftly flowing water can carry fairly large and heavy particles the finest particles remain with the water and are carried to large distance when silt laden water mixes with the salt water of the sea there is rapid precipitation of the suspended matter the colour of the water changes successively from the muddy red or brown of silt through varying shades of yellow and green finally to the blue of the deep sea

7. Translate the passage into English: (20 Marks)

चार या पाँच वर्ष पहले निकट के साथियों के आग्रह से मैंने आत्मकथा लिखना स्वीकार किया था और उसे आरम्भ भी कर दिया था। किंतु फुलस्केप का एक पृष्ठ भी पूरा नहीं कर पाया था कि इतने में बम्बई की ज्वाला प्रकट हुई और मेरा शुरू किया हुआ काम अधूरा रह गया। उसके बाद तो मैं एक के बाद एक ऐसे व्यवसायों में फैसा कि अन्त में मुझे यरबाडा का अपना स्थान मिला। भाई जयरामदास भी वहाँ थे। उन्होंने मेरे सामने अपनी यह माँग रखी कि दूसरे सब काम छोड़कर मुझे पहले आत्मकथा ही लिख डालनी चाहिए। मैंने उन्हें जवाब दिया कि मेरा अभ्यासक्रम बन चुका है और उसके समाप्त होने तक मैं आत्मकथा का आरम्भ नहीं कर सकूँगा। अगर मुझे अपना पूरा समय यरवाडा में बिताने का सौभाग्य प्राम हुआ होता, तो में जरूर आत्मकथा वहीं लिख सकता था। परन्तु अभी अभ्यासक्रम की समाप्ति में भी एक वर्ष बाकी था कि मैं रिहा कर दिया गया। उससे पहले में किसी तरह आत्मकथा का आरम्भ भी नहीं कर सकता था। इसलिए यह लिखी नहीं जा सकी। अब स्वामी आनन्द ने फिर यही माँग की है। मैं दक्षिण अफ्रीका के सत्याग्रह का इतिहास लिख चुका हूँ, इसलिए आत्मकथा लिखने को ललचाया है। स्वामी की माँग तो यह थी कि मैं पूरी कथा लिख डालूं और फिर बह पुस्तक के रूप में छपे। मेरे पास इकट्ठा इतना समय नहीं है। अगर लिखूँगा तो 'नवजीवन' के लिए ही में लिख सकता हूँ। मुझे नवजीवन के लिए कुछ तो लिखना ही होता है। तो आत्मकथा ही क्यों न लिखूँ? स्वामी ने मेरा यह निर्णय स्वीकार किया और अब आत्मकथा लिखने का अवसर मुझे मिला