

CBSE Class 9 English Language and Literature
Beehive Chapter-10 Kathmandu
Test Paper-04

Read the following passages and answer the questions:

1. I find it difficult to tear myself away from the square. Flute music always does this to me: it is at once the most universal and most particular of sounds. There is no culture that does not have its flute — the reed neh, the recorder, the Japanese shakuhachi, the deep bansuri of Hindustani classical music, the clear or breathy flutes of South America, the high-pitched Chinese flutes. Each has its specific fingering and compass. It weaves its own associations.
 - a. Why does the writer find it difficult to tear himself away?
 - b. Name any four types of flutes mentioned in the above para.
 - c. What weaves its own associations?
 - d. What does the flute music do to the writer?
2. That I can be so affected by a few familiar phrases on the bansuri, surprises me at first, for on the previous occasions that I have returned home after a long absence abroad, I have hardly noticed such details, and certainly have not invested them with the significance I now do.
 - a. What surprised the writer?
 - b. What has the poet not invested himself in?
 - c. What were such details that the writer had hardly noticed?
 - d. What significant difference did he notice now?

Answer the following questions in about 30 words:

3. Describe various sounds the writer hears.
4. How has the writer described the activities in Kathmandu?
5. Write in details about all that was going on in Baghmati river?
6. Why did the flute seller did not shout to sell his items?
7. While hearing various sounds, the writer indulges into something mindlessly, what was it?
8. What were the various shops around the Baudhnath temple?

Answer the following questions in about 100 words:

9. "To hear any flute is to be drawn into the commonality of all mankind." Why does the author say this?
10. How was the atmosphere different around the two temples that the writer has described?

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Answers

1.
 - a. The writer finds it difficult to tear himself away from the music of the flute because he is always enchanted by it. He calls it the most universal and most particular of sounds.
 - b. The four types of flutes mentioned in the above para are the Japanese shakuhachi, the deep bansuri of Hindustani classical music, the clear or breathy flutes of South America, the high-pitched Chinese flutes.
 - c. The music weaves its own associations as it is most universal and most particular of sounds.
 - d. The flute music mesmerizes the writer. He finds himself difficult to tear away from its music.
2.
 - a. The familiar phrases on the bansuri surprised the writer.
 - b. The poet has not invested himself in the significance of the music of the flute since he could notice it in complete details or entirety.
 - c. Such details that the writer had hardly noticed on were the musical notes being played on the bansuri. It had never deigned on him on previous occasions.
 - d. The significant difference he noticed now was that he found the phrases being played on the bansuri very familiar.
3. Various sounds the writer hears are that of the shout out of the shopkeepers, barking of dogs, honks of cars, bells of bicycles, low of cows and squeaky sound of monkeys.
4. The writer described the activities in Kathmandu very vividly. From the shopkeepers selling their wares by shouting out to indifferent attitude of the flute seller who did nothing to sell his wares except playing on them.
5. On Baghmati river people were cremating a corpse, old flowers and offerings were being immersed in it. Children taking bath, washerwomen at work and devotees and tourists visiting the small shrine half protruding out on its platform.
6. The flute seller did not shout to sell his items because he was more interested in attracting his customers by mesmerizing them with his music. He played different flutes

at different times to attract attention.

7. The writer mindlessly bought a bar of marzipan, a corn-on-the-cob roasted in a charcoal brazier on the pavement (rubbed with salt, chilly powder and lemon); a couple of love story comics, and even a Reader's Digest, while hearing various sounds.
8. Around the Baudhnath temple there were shops owned by Tibetan immigrants of felt bags, Tibetan prints and silver jewellery.
9. "To hear any flute is to be drawn into the commonality of all mankind." The author says it to justify that the music of a flute is the most universal and most enchanting music. There is no culture that doesn't have its own flute and the music on it. There is no culture that does not have its flute — the reed *neh*, the recorder, the Japanese *shakuhachi*, the deep *bansuri* of Hindustani classical music, the clear or breathy flutes of South America, the high-pitched Chinese flutes. Each has its specific fingering and compass. It weaves its own associations.
10. The atmosphere around the Pashupatinath Temple was of complete chaos and highly confounded. Devotees, priests, tourists and animals and birds like cows, dogs, monkeys and pigeons moving on the ground. There were so many worshippers that some people trying to get the priest's attention were elbowed aside by others pushing their way to the front. By the main gate, a party of saffron-clad Westerners struggled for permission to enter. At the Baudhnath stupa, the Buddhist shrine of Kathmandu, there was, in contrast, a sense of stillness. Its immense white dome is ringed by a road. Small shops stand on its outer edge felt bags, Tibetan prints and silver jewellery can be bought here.