

What does

Q.3. Read the following passage carefully and answer the questions that follow:

(20)

Education ought to teach us how to be in love and what to be in love with. The great things of history have been done by the great lovers, by the saints and men of science, and artists, and the problem of civilization is to give every man a chance of being a saint, a man of science, or an artist. But this problem cannot be attempted, much less solved, unless men desire to be saints, men of science, and artists. And if they are to desire that continuously and consciously they must be taught what it means to be these. We think of the man of science or the artist, if not of the saint, as a being with peculiar gifts, not as one who exercises, more precisely and incessantly perhaps, activities which we all ought to exercise. It is a commonplace now that art has ebbed away out of our ordinary life, out of all the things which we use, and that it is practiced no longer by workmen but only by a few painters and sculptors. That has happened because we no longer recognize the aesthetic activity of the spirit, so common to all men. We do not know that when a man makes anything he ought to make it beautiful for the sake of doing so, and that when a man buys anything he ought to demand beauty in it, for the sake of beauty. We think of beauty if we think of it at all as a mere source of pleasure, and therefore it means to us ornament, added to things for which we can pay extra as we choose. But beauty is not an ornament to life, or to the things made by man. It is an essential part of both. The aesthetic activity, when it reveals itself in things made by men, reveals itself in design, just as it reveals itself in the design of all natural things. It shapes objects as the moral activity shapes actions, and we ought to recognize it in the objects and value it, as we recognize and value moral activity in actions. And as actions empty of the moral activity are distasteful to us, so should objects be that are empty of the aesthetic activity. But this is not so with most of us. We do not value it; do not even recognize it, or the lack of it, in the work of others. The artist, of whatever kind, is a man so much aware of the beauty of the universe that he must impart the same beauty to whatever he makes. He has exercised his aesthetic activity in the discovery of the beauty in the universe before he exercises it in imparting beauty to that which he makes. He has seen things in that relation in his own work, whatever it may be. And just as he sees that relation for its own sake, so he produces it for its own sake and satisfies the desire of his spirit in doing so. And we should value his work; we should desire that relation in all things made by man, if we too have the habit of seeing that relation in the universe, and if we knew that, when we see it, we are exercising an activity of the spirit and satisfying a spiritual desire. And we should also know that work without beauty means unsatisfied spiritual desire in the worker; that it is waste of life and common evil and danger, like thought without truth, or action without righteousness.

- Questions:
1. What has been lamented in the text? (4)
 2. What is the difference between ordinary man and an artist? (4)
 3. How can we make our lives beautiful and charming? (4)
 4. What does the writer actually mean when he says, "Beauty is not an ornament to life"? (4)
 5. Do art and beauty affect our practical life and morals? Justify whether you agree or disagree. (4)

1. What has been lamented in the text?

Ans: ~~The~~ ^{It} text has been lamented ~~the~~ fact ^{in the text} that it is important to recognize the aesthetic activity of the spirit. However, it is not possible without the desire to develop the aesthetic sense and the habit to develop the relation of beauty underlying in universe and in life.

2. What is the difference between ordinary man and an artist?

Ans: An artist is the one ^{who} explores beauty in the universe and develops connection between what he makes and what he sees. He has desire ^{that is} to create beauty in his art ^{life} - what makes his beautiful. However, ^{an} ordinary man lacks the exploration of aesthetic activity.

3. How can we make our lives beautiful and charming?

Ans: We can make our lives beautiful and charming by imparting the colors of beauty that

Lies inside us. Life gives chance to everyone to make their life but if we lack the desire to search for beauty that makes lives be beautiful then we will always at losing end. Hence, it is only possible if we explore the beauty and incorporate in our lives

4. What does writer actually mean when he says, "Beauty is not an ornament to life"?

Ans: ~~Best~~ Beauty is an integral part of life, however; it is not solely ~~giving~~ giving comfort and pleasure to life. If the desire to explore and ~~incorporation~~ ^{incorporate} of such beauty in life ~~are~~ ^{is} missing then only beauty can do nothing. Thus, it shapes life but it is not the only thing that makes life beautiful.

5. Do art and beauty affect our practical life and morals? Justify whether you agree or disagree.

Ans: Yes, art and beauty affect our practical life and morals. Art and

beauty are symbol of aesthetic sense that shapes life and morals. When ~~it~~^{they} manifests in actions, ~~it~~^{they} beautifies life and behaviours. The desire to incorporate what ~~to~~ one sees in life and makes connection, will beautify every aspect of life.

(i) Spurn away

(v) Be left holding the baby

(vi) Cap in hand

(vii) Cap in hand

(10)

Q. 7.

Translate the following into English by keeping in view figurative/Idiomatc expression.

اپنے پوشیدہ عیبوں کو معلوم کرنے کے لیے یہ دیکھنا ضروری ہے کہ ہمارے دشمن ہم کو کیا کہتے ہیں۔ ہمارے دوست اکثر ہمارے دل کے موافق ہماری تعریف کرتے ہیں۔ اول ہمارے عیب ان کو عیب ہی نہیں لگتے یا پھر ہماری خاطر کو ایسا عزیز رکھتے ہیں کہ اس کو رنجیدہ نہ کرنے کے خیال سے ان کو چھپاتے ہیں۔ یا پھر ان سے چشم پوشی کرنے میں برخلاف اس کے ہمارا دشمن ہم کو خوب نہ کچھ اصلیت ہوتی ہے دوست ہمیشہ اپنے دوست کی نیکیوں کو بڑھاتا ہے اور دشمن کو وہ ہمیں ہمارے عیبوں سے مطلع کرتا ہے۔ اس تناظر میں

Flaws / fault
 11/11/11

CSS-17

It is important to have the knowledge of our ~~em~~ enemies' perception about us to know our flaws. Mostly, our friends ~~empt~~ give compliment according to our desires. This is because, first, being a friend they do not consider fla our flaws, as secondly, to prevent us from being hurt, they usually do not mention our flaws. On contrary, our enemies take keen interest in finding our flaws and then owing to ^{animosity} ~~convivance~~, making it a big deal to resolve. However, it resides some truth in it. Friends always promote your good qualities while enemies, your flaws. Therefore, we must be thankful to our enemies because they make us inform about our flaws. In this context, enemies ~~for~~ prove to be ^{the} best than friends.