

Section – II

Directions for questions 51 to 55: The following questions have a given word that is followed by four dictionary definitions in one column and specific usage in sentences in the other column. Match the definition with its usage in sentences.

51. **Press**

A. Trouble	E. Rabri was pressed to opt for botany in college.
B. Push	F. The activist pressed the public to exercise their voting rights.
C. Implore	G. Blake has decided to press charges for defamation.
D. Legal action	H. Droughts and floods are a pressing problem today.

- a. A–E, B–F, C–G, D–H
c. A–H, B–E, C–F, D–G

- b. A–E, B–F, C–H, D–G
d. A–F, B–E, C–H, D–G

52. **Volume**

A. Capacity	E. Musharraf's silence at the peace meet spoke volumes about his hostile attitude.
B. Batch	F. Considering the volume of this vessel, we cannot store 1605 litres of oil in it.
C. Largeness	G. The ministry has decided that history books will be released in volumes.
D. Loudness	H. The volume of the protestants kept increasing as the provocative speech progressed.

- a. A–F, B–G, C–H, D–E
c. A–E, B–G, C–F, D–H

- b. A–F, B–G, C–E, D–H
d. A–H, B–F, C–G, D–E

53. **Open**

A. Unrestrained	E. The debate was left open to the public.
B. Undecided	F. His open statements left no room for doubt.
C. Honest	G. Spiderman opens in the theatres next Friday.
D. Begin	H. The open door policy was introduced by imperialists in China.

- a. A–H, B–E, C–F, D–G
c. A–G, B–E, C–H, D–F

- b. A–G, B–H, C–F, D–E
d. A–E, B–F, C–H, D–G

54. **Prime**

A. Best	E. Having spent the prime of his life in a village, Mittal moved to a big town.
B. Prepare	F. The prime example of unity in diversity is India.
C. Principal	G. The prime element of air is nitrogen.
D. Sizeable	H. The teacher is priming the students for the one-act play.

- a. A–E, B–H, C–G, D–F
c. A–G, B–H, C–E, D–F

- b. A–F, B–E, C–H, D–G
d. A–F, B–H, C–G, D–E

55. **Contrast**

A. Distinguish	E. There is a stark contrast between their points of view.
B. Opposite	F. Let's contrast our wants from our needs.
C. Difference	G. The photograph would be better if you adjusted the brightness and contrast.
D. Shade	H. She is a complete contrast to what her portrait depicts.

- a. A–F, B–H, C–E, D–G
c. A–H, B–F, C–E, D–G

- b. A–G, B–H, C–F, D–E
d. A–F, B–E, C–H, D–G

Directions for questions 56 to 60: The underlined parts of the sentences are idioms. Mark their correct meaning from the four options.

56. Jack decided to take French leave from his office to watch the England-France football match.
a. go on an official visit to France b. take formal leave
c. go away without permission d. say good-bye in French
57. Having picked the constables pocket, the crook found himself in a soup.
a. in a crowd b. in a restaurant c. in jail d. in trouble
58. The equivocal politician refrained from calling a spade a spade.
a. to talk in circles b. to cheat while playing cards
c. to be diplomatic d. to be frank
59. Having ripped his shirt in a fight, Moe spun a yarn to evade punishment.
a. tell an untrue story b. re-stitch a torn patch
c. be secretive d. to make a plan
60. Her destiny changed in the twinkling of an eye, after she won the lottery.
a. significantly b. immediately c. gradually d. adversely

Directions for questions 61 to 65: The sentences of a paragraph are given to you in random order. Choose the option which places the sentences in the correct order to form a coherent paragraph.

61. A. Local, state and national government expenditures for goods and services rose from 13% of the GNP in 1950 to 23% in 1970.
B. New target areas of government spending include the physical sciences, the social sciences and the arts.
C. One of the most rapidly expanding sectors in American life since World War II has been the government.
D. The expansion was not limited to traditional domains such as defence and welfare.
a. ADBC b. BADC c. CADB d. CABD

62. A. The next category is the electromagnetic force, which interacts with electrically charged particles like electrons and quarks, but not with uncharged particles like gravitons.
 B. A large body, such as the earth or the sun, contains nearly equal numbers of positive and negative charges.
 C. The force between two positive charges is repulsive, as is the force between two negative charges, but the force is attractive between a positive and a negative charge.
 D. It is much stronger than the gravitational force: the electromagnetic force between two electrons is about a million times bigger than the gravitational force.
 E. However, there are two kinds of electric charge, positive and negative.
 F. Thus the attractive and repulsive forces between the individual particles nearly cancel each other out, and there is very little net electromagnetic force.
 a. ADECBF b. AECDBF c. AEDCBF d. BAEDCF
63. A. The three-tiered glass box that belongs to Melissa O' Neill and her husband Jeremy Eng has no name.
 B. It is a Modernist building, in which they plan to live for the rest of their lives.
 C. 'In Ireland,' O' Neill explains, 'house names evolve over time.'
 D. The house, which is the shape of a wedding cake, stands alone in 50 acres of the hilly countryside east of Cork.
 E. 'We designed the layout bearing in mind that we could live on the ground floor and basement when we are too old to walk upstairs,' she says.
 F. It is an unusual but stunning sight to come across, considering the suburban bungalows common to the area.
 a. ADCBEF b. AECDBF c. AEDCBF d. ACDBEF
64. A. Certainly, in so far as Gregory's case is concerned, there are enough of her medical notes included in the book to substantiate her interpretation of the past.
 B. Critics maintain that Munchausen has been 'created' by society to explain the unexplainable and that, at worst, it has recently been used as a catch-all diagnosis to convict innocent mothers, guilty only of passionate interest in their child's well-being or worried about mysterious symptoms.
 C. A British doctor first introduced the term Munchausen syndrome in 1951.
 D. It has since been recognized by the Royal College of Paediatrics and Child Health, which prefers to call it Factitious Illness.
 E. Believers such as Julie Gregory maintain that wider recognition of the risks and general acceptance of the risks in general rather than the existing polarity could save children's lives, even if it means a careful scrutiny of children's medical records.
 a. CEADB b. ABEDC c. CDBEA d. ABECD
65. A. 'And because they like intervening in the material world, we need never be shy in asking for their assistance, or worry that our request is too trivial or unimportant.'
 B. While the fierce and sometimes baleful beings have been transformed into flimsy Christmas decorations and trashy New Age knick-knacks, an enduring residue of belief in their power and magic remains.

- C. Her angels are sweetly helpful types, apparently as willing to do human bidding as carrying the messages of God: she describes angels who will find lost pets or assist with weight loss: angels to help with shopping or mending the plumbing.
 - D. 'The angels intervene in our material world with great joy,' she writes in her bestselling book, *Healing with the Angels*.
 - E. It is because of this belief that America's leading 'angel author', Doreen Virtue, has sold more than two million books; a success that has spread to this country, where her angel workshops and lectures are fully booked for months in advance.
- a. BECDA b. ABCDE c. AEDCB d. BCDEA

Directions for questions 66 to 70: Each question has four items. Select the item that does not belong to the group.

- 66. a. banshee b. poltergeist c. spirit d. drink
- 67. a. cygnet b. seal c. gosling d. leveret
- 68. a. canon b. mainstay c. cardinal d. consequential
- 69. a. diatribe b. opprobrium c. excoriate d. platitude
- 70. a. cloud nine b. seventh heaven c. sixth sense d. rapture

Directions for questions 71 to 100: read the following passages and based on the information given in the passages answer the questions that follow.

PASSAGE – 1

Nearly all courtrooms focus on a single theme: the difficulty of achieving justice. While they explore a wide range of subsidiary issues, their overriding point is that as a goal, justice is elusive, demanding, and often more ambiguous than it first appears. Courtroom films sound this theme in various ways, some through stories of false convictions, others by demonstrating the difficulty of identifying the true culprit, and yet others by emphasizing systematic faults in the criminal justice process. Movies of this type also put forth opinions about the complexities of justice: some condemn courts for delays, and others praise them for patient deliberations; some despise lawyers and others glorify them. But few fail to stress that justice is an exacting goal, reached only through arduous quests and multiple sacrifices.

To illustrate this theme, a number of courtroom films depict miscarriages of justice. *Trial by Jury* (1994) shows a single mother who dutifully accepts a jury assignment only to deliberately derail the trial when the mobster-defendant has his goons threaten her kid. In *Jagged Edge*, too, a trial fails to convict the guilty person (in this case through mistaken acquittal), and justice is achieved later, when the ungrateful killer goes after his defense attorney and she shoots him in self-defense.

Trial films are particularly fond of the insanity defense as a tool for depicting the hazards of determining guilt. *The Caine Mutiny* (1954) involves viewers in deciding issues of mental illness and culpability. It shows World War II sailors agonizing over whether to remove the erratic Captain Queeg (Humphrey Bogart) from command during a storm in which his bizarre behavior threatens to sink the ship. At the trial, psychiatrists testify that Queeg, though paranoid, is sane. Only when the defense attorney hammers Queeg with questions

about odd incidents does the captain's veneer of normality crack. The accused sailors are freed, but to the end, the degree of Queeg's mental illness, and of their own guilt, remains in doubt.

Scrutinizing the intricacies of criminal law, courtroom films reach a wide range of conclusions about legal processes. Many find the law majestic. *The Ox-Bow Incident* (1943), a film about lynching, is one of these. Two outsiders (one of them Henry Fonda) are passing through an isolated Western town when they become witnesses to mob violence. Local ranchers capture three other travelers, quickly "try" them for a recent murder, and hang them from a tree limb. These travelers have hardly been "finished" with bullets before the sheriff gallops up to announce that the man whom they thought had been murdered is not dead after all. Depressed and repentant, the lynchers troop into the local bar and listen while Fonda reads a last-minute letter from one of the condemned men to his wife. "Law is a lot more than words you put in a book," the letter explains. "It's everything people ever have found out about justice and what's right and wrong. It's the very conscience of humanity."

12 Angry Men (1957), confining its action entirely to the claustrophobic room in which a murder-trial jury is sequestered, at first seems like an attack on criminal law, for few jurors take the process seriously. One wants to hurry to a guilty verdict so he can go to a baseball game; another concludes that the defendant is guilty because he is a foreigner. But *12 Angry Men* in fact mounts a powerful argument for the jury system, in which a lone but courageous individual can assure justice. The system may not be perfect but it works well in the end, and it is a microcosm of the democratic process, in which the search for consensus eventually leads to wise decisions.

Counterbalancing such enthusiasm is a set of films that portray the law and lawyers negatively. The first version of *The Postman Always Rings Twice*, with its double-crossing prosecutor and despicable defense attorney is an example of this. During Cora's trial for her life, these lawyers play legal games with one another; they are less adversaries than friendly competitors who exclude Frank and Cora from the proceedings.

Thus, courtroom films sometimes locate the obstacles to justice in society itself, while at other times they blame the legal system and its all-too-fallible practitioners. In the long run, however, they usually show the impediments being overcome. The actual malefactor is revealed, the intimidated juror gets revenge, the falsely convicted are released from prison, and a hero emerges from the rubble of inequity. This was the usual pattern, at any rate, until about 1980, when (as the next section shows) courtroom movies began accenting not so much the difficulty as the impossibility of achieving justice.

71. The author mentions movies such as *Trial by Jury*, *Jagged Edge* and *The Star Chamber* to make what point?
- a. Miscarriage of justice is the easiest theme to translate on the silver screen.
 - b. Most filmmakers believe that justice is an exacting goal, reached after much struggle.
 - c. Most filmmakers believe that justice is an exacting goal, reached after divine intervention.
 - d. Most filmmakers illustrated the "miscarriage of justice" theme because it reflected the trend in the American society at the time.
72. Which one of these is false with reference to *The Caine Mutiny* as mentioned in the passage?
- a. It is based on World War II.
 - b. The captain's bizarre behavior threatens to sink the ship.
 - c. Queeg's mental illness is revealed in the closing scene of the film, leaving the soldiers free.
 - d. Initially, the psychiatrists testify Queeg as being only paranoid but not insane.

73. According to the passage, in which film does the line — “It’s the very conscience of humanity” appear in relation to the civil rights movement?
- a. *The Lady from Shanghai*
 - b. *The Letter*
 - c. *The Ox-Bow Incident*
 - d. None of the above
74. Which one of these does not appear as a message sent out by the film *12 Angry Men*?
- a. The system, though not perfect, works well.
 - b. It shows the efficiency of the democratic process.
 - c. It shows how the search for consensus leads to wise decisions.
 - d. It shows how a single individual can run a society, making a case for autocracy.
75. According to the passage, in *The Postman Always Rings Twice*, what picture is painted of the two attorneys?
- a. They are seen as more friendly competitors than adversaries.
 - b. They are seen as double crossing each other at every available opportunity.
 - c. They are seen to exclude Frank and Cora due to their arrogance.
 - d. None of the above
76. According to the passage, what is the difference between the pursuit of justice as portrayed in movies before and after 1980?
- a. The former showed the victory of good and the latter showed the victory of evil.
 - b. The former showed the difficulty of achieving justice while the latter showed the impossibility of achieving justice.
 - c. The former showed the impossibility of achieving justice while the latter showed the difficulty of achieving justice.
 - d. The movies after 1980 did not pay attention to this issue at all.

PASSAGE – 2

By definition, the center is the provider of capital the periphery the recipient. An abrupt change in the willingness of the center to provide capital to the periphery can cause great disruption in the recipient countries.

What happens when a country defaults on its debt? The answer is shrouded in mystery because formal defaults are usually avoided. There is a general impression that the country concerned will suffer irreparable damage, but in reality many countries have failed to meet their obligations and ways have been found to accommodate them. Following the international debt crisis of 1982, the Paris Club was set up to deal with official debt and the London Club for commercial debt. In addition, Brady bonds were issued to reduce the principal amount of debt outstanding. In the case of African countries, some debts have been forgiven entirely to give the countries a new start. Concessions are made only in the context of negotiations; unilateral repudiation of obligation will not be tolerated and help from the international financial institutions is contingent on the orderly settlement of obligations. Commercial bankers know how to utilize their strategic position. On the few occasions when debt repudiation occurred—for instance in the Russian and Mexican Revolutions—the countries concerned were kept in financial *purdah* for many years.

As a general rule, lenders tend to fare much better in an international debt crisis than debtors. They may have to roll over their loans, extend the dates of maturity, or even grant concessional rates but they do not abandon their claims. Often they can even persuade debtor countries to assume liability for commercial banks that would otherwise be wiped out. Of course, the lenders have to set up reserves, but eventually they tend to recover a significant part of the bad debt. Although the debtor countries may not be able to pay off their obligations in full, they will be obliged to pay to the limits of their ability.

This is in sharp contrast with domestic debt crises in advanced countries in which bankruptcy procedures tend to protect the debtors. The relative immunity of the lenders in the international system creates a dangerous moral hazard: the risks are not large enough to discourage unsound lending practices. This asymmetry is a major source of instability. Every financial crisis is preceded by an unsustainable expansion of credit. If credit is freely available, it is too much to expect the debtors to exercise self-restraint. If the public sector is the borrower, the debt will have to be repaid by future governments—running up debt is a wonderful escape hatch for weak regimes. For instance, the so-called reform communist regime in Hungary tried to buy the allegiance of the people with borrowed money until the crisis of 1982 put an end to it.

Issuing money is a national prerogative and nations whose currency is readily accepted in international financial transactions are much better situated than those that cannot readily borrow in their own currency. This is one of the main advantages of being at the center as opposed to being on the periphery. The benefits of earning seignorage (the interest saved by issuing banknotes rather than treasury bills) are relatively insignificant compared to the advantage of being in charge of one's own monetary policy. Countries on the periphery must take their cue from the center, like the United States. Because the monetary policy of the center countries is guided by domestic considerations, those on the periphery have little control over their destinies. In a sense, the process recalls the problem that sparked the American Revolution: taxation without representation.

77. According to the passage what happens when a country defaults on its debt?
- It is mysterious and is not known because there are no precedents where the proceedings are public.
 - The general impression that the country suffers irreparable damage is correct.
 - There are precedents which show that such instances are accommodated.
 - Since the setting up of the Paris Club and the London Club, no such debts have been waived.
78. Which one of these is true in the context of concessions made to countries defaulting on their debt?
- They are allowed unilateral repudiation of obligations in special cases especially where the Paris Club interferes.
 - Concessions are made when the negotiations are done through the World Bank.
 - Unilateral repudiation of obligations is not tolerated.
 - Help from financial institutions is contingent on obligation settlement only through the World Bank.
79. Why do lenders tend to fare better than debtors in an international crisis?
- They can extend the date of maturity and this is enforced through international institutions.
 - They do not abandon the claims.
 - Debtors are forced to pay as part of the international code as laid down by the UN.
 - None of the above
80. What does the passage mention as a "major source of instability"?
- Asymmetry between the development paths of the first and the third world countries.
 - The risks for lending are not so huge so as to discourage unsound lending practices.
 - The risks for the debtors are low and they are safeguarded through international institutions.
 - In situations of domestic crisis and international crisis occurring simultaneously, the domestic crisis is given priority.
81. The author mentions the problem that sparked off the American Revolution to make a point regarding
- The monetary policy of countries in the periphery is guided by those of the countries at the center which in turn is dependent upon their domestic considerations, making the peripheral countries helpless.

- b. How taxation without representation has led to many international crises.
- c. The monetary policy of countries in the center is guided by those of the countries at the periphery which in turn is dependent upon their domestic considerations, making the central countries helpless.
- d. Even a country with a sound economy such as America is not immune to crisis.

PASSAGE – 3

By 1941, when I began writing *The Man Who Had All the Luck*, my first professionally produced play (despite every outward sign of failure), my secret fate was full of promise. The two Hopwood Awards and fifty dollars given by the prestigious Theatre Guild in New York after a nationwide collegiate competition were my encouragement. When *The Man Who Had All the Luck* reached Broadway in 1944, it managed to baffle all but two of the critics. But Broadway in the forties was in what might be called a “classical” phase, such as occur in every art, when there were absolutely definite rules of playwriting whose nonobservance brought failure. There was supposed to be nothing so impersonal as playwriting; with each individual character having his autonomous viewpoint toward the common theme, the author could only be a sort of conductor. *The Man Who Had All the Luck* was manifestly non-objective in this sense, and therefore “unnatural.” Moreover, neither I nor its director, a dear fellow named Joe Fields, really understood its anti-realistic thrust.

While reviewing the play, in an attempt to try to explain their uneasiness, one after another of the critics latched onto what they considered the absurdity of a great baseball pitcher such as Amos Beeves being turned down by a big league scout merely because of his ineptitude at pitching with men on base. Surely he could have been taught this skill! But, one of them, Burton Rascoe, a former sports reporter, wrote a long piece in the *World-Telegram* assuring his colleagues that he had known many athletes who had been destroyed by a single defect, and going on to predict great things for me. Even so, it was slightly embarrassing to win my first professional encouragement on the grounds that I did indeed know something about baseball.

A more important if mystifying boost came from a source I would have thought unlikely — John Anderson, the critic for the *Journal-American*, a reactionary and sensational Hearst paper, invited me for a drink at the New York Athletic Club to talk about my play. He was in his early forties, handsome and well tailored and very earnest. There was a lack of clarity in the play, he felt, “but I sensed some strange shadow world behind the character, a fascinating gathering of darkness that made me wonder if you have thought of writing tragedy. A doom hangs over this play, something that promises tragedy.”

Anderson looked down at the floor and asked me if I was going to write another play to which my answer was in the negative. As I remember him he had wavy brown hair and a searching, deeply serious look. “You’ve written a tragedy, you know, but in a folk comedy style. You ought to try and understand what you’ve done.”

I did not return to playwriting until three years had passed, during which I published my only novel, *Focus*. Nevertheless, I held his words dear.

One other question of Anderson’s nagged at me, and still does. “Are you religious?” he had asked. Blind not only to myself but to what my work was trying to tell me, I thought the surprising question absurd. If anything, *The Man Who Had All the Luck* seemed an antireligious play about a young man who had renounced his own power to the heavens and could only be saved by recognizing himself in his work. But drama, if allowed to follow its premises, may betray even its author’s prejudices or blindness; the truth was that the play’s action did seem to demand David’s tragic death, but that was intolerable to my rationalist viewpoint. A play’s action, much like an individual’s act, is more revealing than its speeches, and this play embodied a desperate quest on David’s part for an authentication of his identity, a longing for a break in the

cosmic science that alone would bestow a faith in life itself. To put it another way, David has succeeded in piling up treasures that rust, from which his spirit has already fled; it was a paradox that would weave through every play that followed.

82. Which one of the following is correct with reference to *The Man Who Had All the Luck* and the Broadway scene at the time of its production?
- a. The play had just caught the trend at Broadway at the time it was produced thereby making it an obvious success.
 - b. The play was impersonal and so was the trend at Broadway making it an obvious success.
 - c. Although Broadway regarded non-objectivity as appreciable, the play was objective.
 - d. Although Broadway regarded objectivity as appreciable, the play was non-objective.
83. How did the author score his first professional encouragement on the grounds of knowing something about baseball?
- a. One of his characters 'though great at throwing the ball, destroyed his career because he could not pitch with men on the base', a handicap supported by a former sports reporter.
 - b. One of his characters 'though great at throwing the ball, destroyed his career because he could not pitch with men on the base'. This was based on an obscure baseball legend.
 - c. He had mentioned many nuances of the game which were known only to insiders.
 - d. He had described the agony of Amos Beeves who was based on Mr. Beeves, a failed baseball player.
84. What is the paradox that would "weave through every play that followed" state?
- a. The fact that the main character piled up his treasures from rust and then committed suicide.
 - b. The fact that the character could only be saved by his work was antireligious but his tragic death seemed to be a quest for the authentication of his identity.
 - c. The religious fact that the character could only be saved by his work but his tragic death seemed to be a quest for the renunciation of his identity.
 - d. The paradox of a life well lived and tragic death.
85. What did Mr. Anderson mean by saying — "You ought to try and understand what you've done"?
- a. Mr. Anderson was making a point about how the author had written a tragedy in a folk comedy style and he should write a tragedy again.
 - b. Mr. Anderson was making a point regarding the lack of clarity in the play which he thought the author should address in his next work.
 - c. Mr. Anderson wanted the author to elevate the religious theme mentioned in the play to a higher level in his next work.
 - d. Mr. Anderson was interested in making the author aware of his amazing talent.

PASSAGE – 4

Since the 1970s, despotic governments have engaged in active social and political manipulation, both by inducement and coercion. Within the ranks of the leadership and in society, the hunt for enemies is accompanied by a constant search for allies. Since 1991 these divide-and-rule tactics have become more explicit. The regime has relied on buying support or acquiescence, with money or other favours. The economic problems which the regime has experienced since the Gulf War have limited the inducements it can offer. Its largesse is now distributed more selectively to those who can be induced to remain loyal and can control their own followers or clients. The Government, while continuing to stress the theme of an Iraqi people united against the world, has increasingly singled out particular ethnic, religious or tribal groups for favours or for repression.

The Special Rapporteur has argued that “In the process of subjugating the population, power is abused not only vertically, i.e., through immediate and direct oppression upon the population, but by means of horizontal effects, whereby social ties are also exploited”. This includes collective family responsibility for alleged crimes by an individual and manipulation of tribal and religious leaders, who are forced to swear allegiance to Saddam Hussein on behalf of their communities — either to avoid punishments or to gain privileges.

The economic collapse created by the embargo may well have reinforced communal solidarities. At the same time, economic hardship may reinforce prejudices and even hostility against other groups.

Nonetheless, the simplistic shorthand for religious and ethnic divisions commonly used in the West since 1991 — ‘Sunni center, Shiite south and Kurdish North’ is misleading, and masks more complex patterns of social identity. Since the 1960s, migration, both voluntary and forced, has altered the demographic balance between different communities. After the Gulf War, further changes have occurred as a result of displacement, economic pressures and emigration.

In Baghdad, for example, there is a very sizeable Shiite population. The majority comprises of poor migrants from the south who are the predominant group in several of the poorest neighbourhoods, but there is also a sizeable group of Shiite professionals and merchants who would associate more readily with people of their class than with their poorer co-religionists.

Many Kurds live in Baghdad and the south as a result of migration or forced displacement. There are also Christian minorities in the Baghdad region. On the other hand, the Christian community as a whole has shrunk markedly as a result of emigration, particularly since 1991.

In Arab Iraq, some of the mores of Bedouin tribal life survived the settling of tribal peoples from the Arabian Peninsula in the Iraqi countryside in the eighteenth and nineteenth centuries. Some of the concepts of honour and deference to tribal leaders remained, although roles within the tribal group were altered by settled life, and by the conversion of large numbers of those who settled in the south from Sunni to Shiah Islam. Many of the historical forms of communalism — and the pre-eminence of landlords, tribal and religious leaders — were eroded by economic and social changes: the diminishing importance of agriculture, the growth of opportunities in cities and the oil boom from the 1970s. However, elements of communal organization remained, reconstructed ‘not necessarily in terms of historical continuities with traditional formations, but on that bases favoured by the current situation.’

The 1991 uprisings did not touch this core of support from ties of tribe, clan and family. But after he had reasserted his control, Saddam appeared to become increasingly suspicious of their loyalty. From 1992 onwards, reports of attempted coups increasingly involved members of these tribes. Whether they did indeed rebel because of their discontent, or because they were ‘framed’ by the leadership is not clear.

86. According to the author, what is the reason behind the change in the regime’s policy towards selective distribution of largesse?
- The Gulf War has led to the strategy being dictated by Iraq and this is the way they want the largesse distributed.
 - The Gulf War has led to the UN’s intervention in the largesse distribution system.
 - The Gulf War and the economic problems since then have limited the resources at their disposal.
 - None of the above
87. According to the passage, what is the correct description of abuse of power “vertically” and “horizontally”?
- The former refers to immediate oppression whereas the latter refers to influence through social ties.

- b. The former refers to oppression through social ties whereas the latter refers to oppression of immediate family members.
 - c. Both are correct.
 - d. The former refers to the old way of oppression and the latter refers to the evolved method.
88. Why does the author regard the simplistic shorthand for religious and ethnic divisions used in the West as misleading?
- a. It ignores the complex situation that has been present since the beginning.
 - b. The migration, since the 1960s, has led to a dominant Sunni centre and thus there are no Shiite centres anymore.
 - c. The migration, since the 1960s, has altered the demographic balance between different communities.
 - d. It has originated in the West and is therefore it is not well-versed with the Arab reality.
89. According to the passage, what is the situation of the remaining elements of communal organization?
- a. They have been reconstructed not just in terms of historical continuities but also in sync with the demands of the international order.
 - b. They have been reconstructed not in terms of historical continuities but in sync with the current situation.
 - c. They have survived through selective evolution by the ruling elite of West Asia.
 - d. None of the above
90. According to the passage, what is the correct viewpoint regarding the involvement of tribes in the attempted coups?
- a. They had increasingly become disloyal and were at the forefront of these coups.
 - b. There is ambiguity regarding whether they participated or were framed by the leadership.
 - c. They were innocent and were framed by the leadership to protect the real players.
 - d. None of the above

PASSAGE – 5

The first task of the propagandist is to catch his audience's attention and in the case of minor and possibly revolutionary political parties or religious bodies attempting to propagate an unfamiliar doctrine, a considerable period of time may have to be spent in building up a receptive frame of mind. This is described as a 'sub-propaganda campaign', and most propagandists prepare the ground in this way, for example by distributing leaflets and posters. Quite commonly, in trying to make his own message stand out against the background, the operator will bring in another and more striking stimulus which, even if it has little or nothing to do with his actual message, is effective in catching the eye or ear in such a way as to cause it to be noted. For example, the rallies of the former Nazi party at Nuremberg which created an impression of invincible power, and, of course, such everyday examples as the pretty girl or handsome male on the posters of cigarette manufacturers or the workman of fabulous strength advertising a certain brand of stout. These are not only attention-catching but by their implications of power, health, enthusiasm, beauty, and masculinity they excite the observer and serve to put him in a more receptive state of mind.

But nobody can create emotions which are not already there, and the propagandist is limited to evoking or stimulating those attitudes suited to his purpose out of the total spectrum existing in his audience, attitudes which may be innate but are more usually socially-acquired. Since all the basic motives in man are emotionally conditioned, the expert will make ample use of love, anger, fear, hope, guilt, and any other feelings, emotions, and sentiments useful to the purpose in hand. The propagandist also might trade on the audience's feelings of inadequacy or guilt to make him want to 'do the right thing'. Florists, for instance in order to increase their sales devise the idea of Mother's Day so that in the long run not only will mother-

love manifest itself in the sending of a bunch of flowers, but those who forget to do so will begin to feel thoroughly ashamed of themselves. It is a well-known fact that human emotions become more intense when frustrated. But frustration is a relative term, and it is another common propagandist trick to create in the audience a conviction that they are thwarted no matter how well-provided-for they may actually be: 'Why should *your* garden be without its own built-in swimming-pool?'

There are two other important factors which influence suggestibility, both of which will be dealt with in more detail later but should be mentioned here. Firstly, people are always more suggestible in a crowd, when their individual credulity tends to sink to the lowest common denominator, and secondly, there is good evidence that the arousal of *any* strong emotion may make the individual more suggestible even when that emotion is directed initially *against* the propagandist and his message. The other lesson the would-be manipulator of people will have to learn is the value of appeal to authority, since few if any of us ever escape the early conditioning of submission to a powerful parent or parent-substitute. Revolutionary political parties, religious bodies, and the manufacturers of cigarettes are all equally well aware of this truth.

Suggestion, although a powerful weapon, is likely to be effective only when the propagandist is able to give the impression that what he is advocating is in line with the audience's already-existing beliefs, or when the suggestion he is making is relatively superficial and offers no threat whatsoever to the convictions of his audience. A good example of suggestion which comes into the second category is demonstrated by an experiment carried out by the two American sociologists, who played the identical gramophone record of a portion of Brahms' First Symphony on two separate occasions to a group of 1,484 high-school and college students. On the first occasion, an introductory talk referred to the piece as superior, musically finer, and more beautiful than the other (actually the same) piece they would later play. At the second playing, the music was referred to as 'an exaggerated imitation of a well-known masterpiece, totally deficient in self-subsistence and beauty'. The suggestion that the identical record was different was accepted by no less than 96 percent of the students; the second suggestion that the first rendering was of a more beautiful piece was accepted by 59 percent, whilst 21 percent 'suspended their judgment' and 16 percent disagreed. Only 4 percent of the students, therefore, recognized that both the times the same record had been played.

91. According to the passage, what would be the objective of running an advertisement with the picture of a famous Hollywood actress in a shampoo advertisement?
- a. It will stimulate the interest of the reader by showing a familiar, beautiful face.
 - b. It will act sublimely by making the reader believe that the actress uses this shampoo on a regular basis.
 - c. It will catch the attention of the reader and by implying beauty excite the reader and put him or her in a receptive state of mind.
 - d. It will help in communicating femininity and thereby stimulate the man's attention who makes the purchase decision for shampoo in a household although the product is highly used by the woman.
92. According to the passage, what makes the propagandist use sentiments such as love, fear, guilt etc. to woo the audience?
- a. These are emotions that are already present and require less persuasion.
 - b. Most of the basic motives are emotionally conditioned.
 - c. These are most effective in inspiring the audience to move towards a goal because films utilize these emotions heavily.
 - d. These emotions are easy to arouse and require fewer finances.

93. According to the author, what would be the motivation behind the celebration of Valentine's Day by greeting card companies?
- a. They want to celebrate an emotion that is very strong through emotional conditioning.
 - b. They want people to buy cards and increase their sales on this day.
 - c. They want to make those who forgot the day feel guilty which is a strong emotion, so that they do not forget this the next time.
 - d. Both (b) and (c).
94. According to the passage, what would be the objective behind saying "why should your car be without an air conditioner"?
- a. To force people to ask themselves for products they have not felt the need for earlier and thereby encourage them to buy it
 - b. To create a feeling of frustration in the audience to encourage them to buy things that they don't have.
 - c. To make people feel insecure and thereby tap this emotional need.
 - d. All of the above
95. According to the passage, which one of the following best states the correct view of the author about "suggestion"?
- a. It is a powerful weapon and its effectiveness further depends upon the talent of the propagandist.
 - b. It is a powerful weapon which has been used extensively by scientists to provide cues for effective propaganda.
 - c. It is most powerful when it is imparted by parents or guardians.
 - d. It works only when the suggested view is in agreement with the listener's belief and does not threaten the existing beliefs.
96. The experiment with the Brahms' first symphony is mentioned to prove
- a. That suggestion is a powerful method when combined with music which lulls judgment.
 - b. That suggestion is a powerful method when administered by authority.
 - c. That suggestion works best in crowds of educated people.
 - d. None of the above

PASSAGE – 6

For as long as it has existed, fashion, being a language, has always been used as a means of communication. This very peculiar kind of communication takes place on two levels: an open one, and a hidden one. There is in fact an underlying fact, a creative value left to each individual that allows the transmission of ambiguous and equivocal messages; think of the eroticism of neglected lace, the hardness of riding boots or the provocative-ness of some metal details.

If we agree that fashion is a language we should emphasize that it is a very sophisticated one and in a way, a complementary one — a tool for articulating and supporting words rather than substituting them. And if we agree that fashion is distinct from style, we must admit that its acknowledged codes are variable. This variation can occur at different levels mainly, but not only, visually, often revamping outdated meanings. The system of constantly shifting meanings, codes and values is in fact fundamental to fashion, as we understand it in our culture. Designers know this well and they are the first to perceive signs of instability. The instabilities, ambiguities and ambivalences, described by Fred Davis in his excellent book on the subject drive creativity to and fro between opposites such as young/old, male/female, work/play, simplicity/complexity, revelation/concealment, freedom/constraint, conformism/rebellion, eroticism/chastity, discretion/overstatement and so on. The field where the game of change is played is framed within couples of constantly recurring antithetic meanings. Fashion delights us by playing on the tensions between these couples — we derive a frisson from the contradictions they suggest. We may tire of a look but whenever one of these themes

returns, its freshness is restored; our fascination with them seems endless. James Carse, a professor of philosophy at New York University, and a friend of mine, in one of his books divides the world of human relations into 'finite and infinite games'. What is the difference? In the former case the goal of the game is to select a winner, in the latter it is to play the game forever. Incidentally, the latter is typical of the game of children, which were in fact the author's chief source of inspiration. Without doubt, fashion is an infinite game, since nobody is interested in starting the ultimate trend, the final one.

Though changes in fashion correspond to macro-changes in cultures or societies, they nevertheless require human action, the work of creative people, of industry and the complicity of consumers. Fashion, after all, does not happen by accident.

The fashion industry purposefully identifies garments and accessories as indicators of social status. Historians have suggested that this has been so since the fourteenth century. Nowadays, this identification has become a carefully planned and greatly accelerated activity. In the eternal ping-pong game between antithetical meanings, the motivating force for creativity within fashion is nearly always, or often, cultural. When Chanel urged her wealthy clients to dress like their maids, she was playing on the dialectics between the rich and the poor, the high and the low status; but the reason for her attraction to these particular themes, and the reason for the fashion's success, was her ability to intuit the predominant social tensions of the moment (in this case ideas about the uncertainties of wealth and power initiated by the economic unrest of the 1930s).

97. According to the passage, which of the following statements correctly states one of the levels of communication of fashion?
- The open level leads to creative value which is easily understood by everyone but is shrouded in transmission of ambiguous and equivocal messages.
 - The close level leads to creative value left for the individual which needs to be straddled with the open level communication.
 - The hidden level communicates creative value which leads to transmission of ambiguous and equivocal messages.
 - All of the above
98. According to the passage, what is the relevance of distinguishing between fashion and style?
- To understand the variability of fashion codes that are used by the designers
 - To understand the variability style codes that are used by designers.
 - To understand the variability of fashion codes making it versatile.
 - All of the above
99. According to the passage, what is the role of contradictions as mentioned by Fred Davis?
- Designers avoid these contradictions so as not to be controversial.
 - Designers use these well-known contradictions to be creative.
 - Designers pick these contradictions to be known to specialize in a genre.
 - Designers collude with fashion magazines to resolve these contradictions.
100. What logic does the author extend when he calls fashion an infinite game?
- Fashion trends are numerous and cyclic
 - No one in fashion talks about the ultimate trend.
 - Though designers mention the ultimate trend, the fashion magazines do not agree.
 - The author calls the fashion an infinite game based on its fast acceptability.