

Section – III

Directions for questions 101 to 105: In the following sentences, infer the meaning of the underlined word and then select the option that is the best synonym for the word.

101. The exegetic quality of his writings makes him my favourite writer.
a. exemplary b. philosophic c. explanatory d. sketchy
102. A desultory approach to research is opposed to the scientific method of inquiry.
a. unfocused b. logical c. desolate d. detrimental
103. The Panchatantra Tales are didactic in nature.
a. dynamic b. infirmary c. instructive d. excoriating
104. A captious boss can make life hell even in your favourite job.
a. capricious b. cautious c. censorious d. careless
105. One look at the poor furniture in his room revealed his impecunious existence.
a. indigent b. impolite c. opulent d. indent

Directions for questions 106 to 110: In the following questions, sentences of a paragraph are given in random order. Select the option that contains the correct sequence of the sentences to form a coherent paragraph.

106. A. What function do they serve?
B. This conceals its body from the eyes of hungry predators.
C. The traditional explanation is that the stripes act as a camouflage, which break up the shape of the animal.
D. Despite their vivid appearance in bright sunlight in an open grassland.
E. The zebras are well camouflaged at dawn and dusk.
F. The predators are active during these times when the light is dim.
a. ABDCEF b. ACBDEF c. CEBDFA d. FCBEDA
107. A. Indians are among the fastest growing immigrant groups in the US.
B. Mr. Ramanathan is one of them.
C. In a 0% unemployment economy, corporates are using everything to attract the right candidates.
D. According to a US Census Bureau, above 44% of Indians who work there hold managerial jobs.
E. He is among the thousands wooed right out of University campuses by companies.
F. It could range from an attractive signing bonus to personalised hand holders.
a. FCDBEA b. AFDCBE c. ADBECF d. ADEBCF

108. A. We always think of returns before taking up anything.
 B. Can we imagine what would happen if our mothers thought similarly?
 C. None of us are as selfless as a mother is.
 D. Most transactions of our lives are based on "give and take".
 E. Probably none of us would have been here.
 a. AEDCB b. DACBE c. DBCAE d. ACBDE
109. A. One turn on the left and I reach a different place altogether.
 B. I am easily guided through the ticket counter to the platform.
 C. I, too, stand there in childish anticipation of the unknown.
 D. There is chaos all around with vehicles honking all over.
 E. Other expectant faces greet me as I wait to begin my first journey on the metro train.
 a. ABCDE b. DBACE c. BDAEC d. DABEC
110. A. It is of prime importance for normal growth and development.
 B. Despite these facts, malnutrition is widely prevalent in many parts of the world.
 C. It also plays a vital role in the prevention of disease and promotion of health.
 D. It is one of the greatest international health problems of the day.
 E. Good nutrition is the basic component of health.
 a. EACBD b. ACBDE c. BDACE d. CABDE

Directions for questions 111 to 115: In the following questions, the same sentence is written in four different ways. Select the option which is grammatically most correct.

111. a. When two people live together, there are bound to be skirmishes, but living peacefully together alone can ensure a long lasting relationship.
 b. Two people living together are bound to quarrel occasionally, but a peaceful co-existence is important for a lasting relationship.
 c. A couple living under the same roof will quarrel everyday but for a long relationship they will have to live peacefully together.
 d. Two people coexisting together, despite fights, are bound to have a long lasting relationships, which only a peaceful life can ensure.
112. a. The delay in providing succour to the quake-hit people forced them to live under abominable conditions.
 b. The succour sent for the people hit by the quake didn't reach them and they were forced to live in conditions, which were abominable.
 c. The quake hit people were forced to live under abominable conditions due to the delay in the succour reaching them.
 d. The succour meant for the quake-hit people did not reach them on time because of which they had to live in abominable living conditions.

113. a. Stress management should be a part of the school curriculum, so that youngsters are equipped to face challenges in life.
 b. Stress management should be a part of school curriculum so that it can equip youngsters to face challenges in life.
 c. It is essential for school curriculum to have stress management as a part of it so that youngsters are equipped to face challenges in life.
 d. Youngsters will be better equipped to face challenges in life only when stress management will be made a part of the school curriculum.
114. a. The high levels of stress in today's life have people seeking relief in the Art of Living and meditation.
 b. People suffering from high stress are seeking relief in the Art of Living and meditation.
 c. The Art of Living and meditation have been providing relief to people suffering from stress levels which are high.
 d. High stress levels today has people seeking relief in the Art of Living and meditation.
115. a. Elections will have no meaning in India till the masses learn to discern between genuine commitments and false promises.
 b. Till the masses fail to discern between genuine commitments and false promises, elections will remain meaningless.
 c. The election process has no meaning in India till the time the masses can learn to differentiate between genuine commitments and false promises.
 d. Election in India will start having meaning when the masses will become intelligent enough to differentiate between genuine commitments and false promises.

Directions for questions 116 to 121: In the following questions, a short paragraph is given. The paragraph has three blanks. Select the most suitable words from the given options to fill in the blanks.

Having achieved this ...116... agreement, the other provisions of which stupefied Europe even without ...117... of the secret protocol, Hitler thought that Germany could attack Poland with no danger of Soviet or British intervention and gave orders for the invasion to start on August 26. News of the signing, on August 25, of a formal treaty of mutual assistance between Great Britain and Poland (to ...118... a previous though temporary agreement) caused him to postpone the start of hostilities for a few days. He was still determined, however, to ignore the diplomatic efforts of the western powers to restrain him.

116. a. cynical b. trustful c. descriptive d. candid
117. a. misleading b. recitation c. divulgence d. opposing
118. a. match b. supersede c. slam d. chastise

Introduced diseases ...119... a terrible toll and probably killed many more Aborigines than did direct conflict. The disappearance of the Aborigines in southeast Australia was so rapid that the belief arose that they would all soon die out. Growing humanitarian concerns and reactions to frontier excesses led the Australian colonies to pass laws, beginning in 1856 in Victoria, concerning the care and protection of

Aborigines. They were put onto ...120... and given food and clothing, to “smooth the dying pillow” as they awaited what the Europeans took to be cultural ...121....

119. a. dogged b. unmitigated c. gave d. exacted
120. a. bulk b. dearth c. tarn d. reserves
121. a. extinction b. assimilation c. destiny d. crowning

Directions for questions 122 to 125: In the following questions, the same word is used in four different ways. Choose the option in which the word is used incorrectly.

122. Move
- a. He moved the motion at court in today’s proceedings; let’s wait and watch now.
 - b. Naomi Campbell must have thoroughly planned her moves in a match against Vishwanathan Anand.
 - c. As I moved through the film, I lost all sense of time and ended up missing the meeting.
 - d. The old woman’s tragic story moved even my brother to tears.
123. Control
- a. On a ship, the captain is the one who calls the shots — control, power and responsibility, all rest with him.
 - b. She has absolute control over the English language and she never fails to use this to her advantage.
 - c. My father controls my voice — I cannot utter a word without his permission.
 - d. I must learn to control my temper or it will land me into serious trouble some day.
124. Play
- a. Beethoven began to play music from an infantile age; his genius was a product of poverty.
 - b. He seemed to be lost and found it was difficult to make out what he had been playing with his mind.
 - c. Men choose to play with the feelings of women; as a consequence they enjoy neither trust nor true love.
 - d. Even after 50 years of marriage, whenever the woman made a flirtatious remark, the man would play along and continue the conversation as if they had just met.
125. Match
- a. It was difficult to believe that the two had never met — without knowing each other they looked so matching.
 - b. His contributions to the family income match her efforts to make their house a home.
 - c. The police had to rely on the witness; they had no way of matching his statement.
 - d. In marriage he had finally met his match.

Directions for questions 126 to 150: Read the given passages and answer the questions that follow, choosing the most appropriate options.

PASSAGE – 1

You see, society feels that it must control or discipline the citizen, shape his mind according to certain religious, social, moral and economic patterns. One of our most difficult problems is what we call discipline, and it is really very complex. Now, is discipline necessary at all? Most of us feel, especially while we are young, that there should be no discipline, that we should be allowed to do whatever we like, and we think that is freedom. But merely to say that we should or should not have discipline, that we should be free, and so on, has very little meaning without understanding the whole problem of discipline. The keen athlete is disciplining himself all the time, is he not? His joy in playing games and the very necessity to keep fit makes him go to bed early, refrain from smoking, eat the right food and generally observe the rules of good health. His discipline is not an imposition or a conflict, but a natural outcome of his enjoyment of athletics. Now, does discipline increase or decrease human energy? Human beings throughout the world, in every religion, in every school of thought, impose discipline on the mind, which implies control, resistance, adjustment, suppression; and is all this necessary? If discipline brings about a greater output of human energy, then it is worthwhile, then it has meaning; but if it merely suppresses human energy, it is very harmful and destructive. All of us have energy, and the question is whether through discipline that energy can be made vital, rich and abundant, or whether discipline destroys whatever energy we have. I think this is the central issue. Many human beings do not have a great deal of energy, and what little energy they have is soon smothered and destroyed by the controls, threats and taboos of their particular society with its so-called education; so they become imitative, lifeless citizens of that society. And does discipline give increased energy to the individual who has a little more to begin with? Does it make his life rich and full of vitality?

When you are very young, as you all are, you are full of energy, are you not? You want to play, to rush about, to talk — you can't sit still, you are full of life. Then what happens? As you grow up your teachers begin to curtail that energy by shaping it, directing it into various moulds; and when at last you become men and women the little energy you have left is soon smothered by society, which says that you must be proper citizens, you must behave in a certain way. Through so-called education and the compulsion of society this abounding energy you have when you are young is gradually destroyed.

Now, can the energy you have at present be made more vital through discipline? If you have only a little energy, can discipline increase it? If it can, then discipline has meaning; but if discipline really destroys one's energy, then discipline must obviously be put aside.

What is this energy which we all have? This energy is thinking, feeling; it is interest, enthusiasm, greed, passion, lust, ambition, and hate. Painting pictures, inventing machines, building bridges, making roads, cultivating the fields, playing games, writing poems, singing, dancing, going to the temple, worshipping — these are all expressions of energy; and energy also creates illusion, mischief and misery. The very finest and the most destructive qualities are equally the expressions of human energy. But, you see, the process of controlling or disciplining this energy and letting it out in one direction and restricting it in another becomes merely a social convenience; the mind is shaped according to the pattern of a particular culture, and thereby its energy is gradually dissipated.

So, our problem is, can this energy, which in one degree or another we all possess, be increased, given greater vitality — and if so, to do what? What is energy for? Is it the purpose of energy to make war? Is it to invent jet planes and innumerable other machines, to pursue some guru, to pass examinations, to have children, to worry endlessly over this problem and that? Or can energy be used in a different way so that all our activities have significance in relation to something which transcends them all? Surely, if the human mind, which is capable of such astonishing energy, is not seeking reality or God, then every expression of its energy becomes a means of destruction and misery. To seek reality requires immense energy; and if man is not doing that, he dissipates his energy in ways which create mischief, and therefore society has to control him. Now, is it possible to liberate energy in seeking God or truth and, in the process of discovering what is true, to be a citizen who understands the fundamental issues of life and whom society cannot destroy? Are you following this, or is it a little bit too complex? You see, man is energy, and if man does not seek truth, this energy becomes destructive; therefore society controls and shapes the individual, which smothers this energy. That is what has happened to the majority of grown-up people all over the world. And perhaps you have noticed another interesting and very simple fact: that the moment you really want to do something, you have the energy to do it. What happens when you are keen to play a game? You immediately have energy, do you not? And that very energy becomes the means of controlling itself, so you don't need outside discipline. In the search for reality, energy creates its own discipline. The man who is seeking reality spontaneously becomes the right kind of citizen, which is not according to the pattern of any particular society or government.

126. The athlete's example proves that
- a. When discipline is in-born we enjoy it
 - b. Games create discipline naturally
 - c. When one really enjoys doing something, discipline will follow as a natural outcome
 - d. Athletes do not need the imposition of discipline, they are naturally disciplined
127. As per the passage, the general effect of education is
- a. An organized society
 - b. Destruction of energy
 - c. Resistance and suppression
 - d. None of the above
128. The author believes that the discipline that exists in society is
- a. Merely a social gimmick
 - b. Merely a social convenience at the cost of human potential
 - c. A necessary evil
 - d. Totally undesirable
129. According to the author, energy is
- a. Greed
 - b. Lust
 - c. Enthusiasm
 - d. All of the above
130. The author is least likely to agree with the idea that
- a. Discipline is useless if it cannot augment the meagre reserves of energy
 - b. Cultural patterns are a major determinant of how energy is dissipated
 - c. A man is necessarily moulded according to the type of society he lives in
 - d. None of the above

PASSAGE – 2

Conscious of her approaching death, she has broken at last a lifetime's practice of concealment, of stashing the truth away in the manner of the papers and mementoes mouldering in her battered travel trunk. The woman in her eighties (her bones aching in the humid heat of summer, her step cautious in winter's frozen treachery) unwinds the past, sends it twisting and spiralling in an unstoppable black flow across the pages. The urgency of the project is insistent: impending foreclosure flays her on, reopening old wounds, forcing her to confront life in all its bewilderment and pain.

This, in the sparest of terms, is the framework of *The Blind Assassin*, the novel which has won for the Canadian writer, Margaret Atwood this year's Booker Prize. Her previous near-winners were *The Handmaid's Tale*, *Cat's Eye*, and *Alias Grace*. In her latest book Atwood explores again a theme central to her fictional universe: what happens to relationships, to human potential, to the possibility of happiness when women are kept subordinate, stultified by their inferior status and locked in silence.

Iris Chase, the woman who unravels her past across the pages of *The Blind Assassin*, is at first sight an improbable victim of history. The granddaughter of an entrepreneur who built an empire out of the manufacture of buttons and cheap clothing for the masses, she has lived for the most part of her life, cocooned from economic hardship. In her narrative, she conjures up the whimsical splendours of Avilion, the evocatively titled domain her grandparents built in celebration of their new wealth and status and the place where she spent her childhood. Reliving her marriage to a young tycoon with political ambitions, she takes us into the sumptuous between-the-Wars world of the highly moneyed: the fur-draped fashions, the dinner parties, the Atlantic crossings on luxury liners. Such landscapes, replete with nostalgia, have in our own times yielded rich pickings to advertisers and commercial film-makers aware of the power of the past. In Atwood's case, however, evoking a class experience characterized by profligacy and privilege is not done to beguile us or set the book on course for film rights. Rather, it establishes a polarity between material advantage and emotional poverty, between the possibilities opened up by access to plenty and the reality of futile, empty lives. In a real sense this is not only a political novel but also a morality tale.

In the book's opening pages, information is thrown at the reader from a variety of sources: from a narrative we do not yet understand to be Iris', from newspaper clippings, and from a book written by Laura Chase (Iris' sister). The last carries immediate poignancy, for we already know Laura to be dead, her car having plunged from a bridge; there is speculation that it was suicide.

This choice of structure allows Atwood to introduce from the start, a sense of the contended nature of experience: there is a world of difference between the clipped prose of the pro-establishment local paper and the dead Laura's unfolding of emotion (her novel is a high-intensity story of unmarried love which generated shock waves following its publication in the late 1940s). The structure also builds in elasticity, enabling the writer not only to throw the past against the present but also to change pace, to intensify and then release in a way that tightens her hold on our sensibilities, propelling us deeper into the mystery.

There is a further dimension to this structure: through it we, the readers, find ourselves repeatedly revising the assumptions we formed at the novel's beginning. In the manner of a landscape viewed from a moving vantage point, the story shifts, rearranges itself, discloses elements once hidden from view. To specify the

changes would be to give away too much of the plot, reducing the novel's capacity to surprise and challenge. What Atwood is attempting, one senses, is not a bid for authorial cleverness designed to leave the reader stunned and bemused, but rather a journey towards the truth which invites her reader to question, reformulate and reinterpret. Despite its old technology form, this is an interactive novel.

For the reader who accepts the invitation, this is a journey into pain. Atwood wields her pen like the most deadly and delicate of knives, cutting through to the raw edge of emotion, exposing our areas of greatest vulnerability: our relationships with others. Part of the stiletto sharpness of her writing derives from a use of language that is precise and alive to the sheer potency of words.

Atwood's use of analogy, too, can bring the reader up short. When Iris' father, lamed and broken, returns home in his uniform from the First World War, his medals "are like holes shot in the cloth, through which the dull gleam of his real, metal body can be seen". On board a ship at the start of her honeymoon, Iris watches professional dancers perform a passionless tango accompanied by music that is "... jagged, hobbled — like a four-legged animal lurching on three legs; a crippled bull with its head down, lunging". This is also a book rich in tongue-in-cheek humour that at several points had me laughing out loud. In a narrative that has a strong aural quality to it, a pervasive sense of voice play, Atwood makes artful use of the character of Renee, the housekeeper at the ancestral home to whom Iris and Laura, having lost their own mother, turn for maternal attention. A working class woman with a no-nonsense outlook on life, Renee offers, through her repertoire of proverbs, sayings and catch-phrases, a running commentary on events that both entertains and unsettles. But the primary source of humour is Iris herself: curmudgeonly and difficult in old age, she is possessed of a capacity for wry observation, an ability to lay bare the incongruities of life, with humour jostling the sadness.

131. If medals "are like holes shot in the cloth", then Atwood is a critic of
- | | |
|-------------------------|--------------------------|
| a. Perpetrators of war | b. Third grade tailoring |
| c. Glorification of war | d. War and its effects |
132. Pick the odd one out:
- a. A sense of contended nature of experience
 - b. This is an interactive novel
 - c. A moving vantage point
 - d. A capacity for wry observation
133. Infer, what the 'contended nature of experience' stands for:
- a. That quality of experience which makes us satisfied with our lot
 - b. Contextual nature of experience
 - c. Contradictory nature of experience
 - d. None of the above
134. *The Blind Assassin* is a political novel because
- a. It recognizes class divisions and examines some of them closely
 - b. It examines stark contrasts in the economic states of people
 - c. It is an allegory of exploitative capitalism
 - d. All of the above

135. Identify the central theme of Atwood's novel:
- a. Presence of the past in the working of the present
 - b. Potential effects of female-subjugation
 - c. Communality of human experience
 - d. None of the above

PASSAGE – 3

Attempts to explain prophecy must make suppositions about the future. The most fundamental supposition is that events in the future do not yet exist and cannot therefore, produce effects in the present. The path of explanation that stems from this view leads necessarily, to various ideas of the future as a potential that somehow exists in the present.

In their simplest form these ideas follow the analogy of the seed and flower. A gardener can examine a seed and predict what flower it will produce. Some premonitions may indeed stem from clues scarcely noticed in a conscious way. An unfamiliar noise in a car, for example, may give rise to an accurate premonition of danger. The weakness of the theory, in this form, is that it requires of the precogniser an uncanny ability to analyze signs and indications that are not only imperceptible to the ordinary eye but also impossible to deduce theoretically. What clues in a dreamer's environment could prompt an accurate precognition of a disaster six months and 3,000 miles away? Some extraordinary suggestions have been made to explain how the future may be unrealized but cognizable in the present. One such suggestion, by Gerhard Dietrich Wasserman, a mathematical physicist at the University of Durlam in England, is that all events exist as timeless mental patterns, with which every living and non-living particle in the universe is associated.

This idea owes something to the ancient belief that the universe — the macrocosm — contains innumerable microcosms, each recapitulating the features and order of the large whole. Thus man was seen as a microcosm of the earth, his veins and arteries corresponding to streams and rivers, and so on.

By the end of the 17th century the idea had undergone many transformations but was still potent. The great philosopher and mathematician Baron Gottfried Wilhelm von Leibniz, for example wrote, "All the different classes of being which taken together make up the universe are, in the ideas of God who knows distinctly their essential graduations, only so many ordinates of a single curve so closely united that it would be impossible to place others between any two of them, since that would imply disorder and imperfection."

Accordingly, the various orders of beings, animate and inanimate, so gradually approximate each other in their attributes and properties that they form a single chain, "so closely linked one to another that it is impossible to determine precisely the point at which one ends and the next begins." In this concept of a "chain of being" then, the animate, and therefore the spiritual or psychic, are connected with the inanimate by a gradation of shared attributes. For Leibniz the implication was that someone with enough insight "would see the future in the present as in a mirror." Another version of the idea that the future lies hidden in the present was advanced by Adrian Dobbs, a mathematician and physicist at the University of Cambridge, in 1965. As events unfold, he proposed, they actualize a relatively small number of the possibilities for change that exist at a subatomic level. In the process disturbances are caused that create another dimension of time or what Dobbs calls a psitronic wave-front. This wave-front can be registered by the brain's neurons, at least in certain especially sensitive people, and be interpreted. A metaphor may help to clarify the process.

Imagine a pond, at one side of which a toy ship is launched, at the other side of the pond is very small person. He is unable to see the ship, but as the ship travels forward, the waves it makes reach the shore on which he stands. As they travel across the pond, these waves pass around certain objects — weeds, leaves, a log — that are fixed or slowly drifting on its surface. The objects thus create disturbances in the wave-front, which the small person, who has a lifetime's experience in these things, is able to note in fine detail. From what he learns of the wave-fronts he not only obtains an image of the objects that produced them but also calculates how long it will be before they drift to the shore.

In this metaphor the toy ship represents an event unfolding in time. Its course across the pond represents one of many paths it might take and the dimension of time it occurs in. The pond itself represents Dobbs's "psitronic wave-front," and the small person is, of course, the neuronal apparatus that receives the wave-front and converts it to a prediction. Granting that Dobbs's theory is purely hypothetical and that no psitronic wave has been discovered, the difficulty is in suggesting a neuronal mechanism by which the observer distinguishes the wave-front of a particular event from the presumable maelstrom of wave-fronts produced by simultaneously unfolding events. Again, the farther away the event is in the future, the more numerous the wave-fronts and the more complex the problem.

Such in general, are some of the theories that regard the future as being, in some way, a potential implicitly accessible in the present, and such are the difficulties and limitations attending them.

136. All of the following are the intricacies of making correct premonitions except that
- Extraordinary perception skills may be required as in the car example
 - The future is not yet realized
 - Tremendous insight is required
 - Psitronic fronts are extremely elusive and stay hidden
137. In the toy ship example, the author is least likely to agree with the statement that
- It is not possible for several events to unfold simultaneously
 - Seemingly intangible wave-fronts can be converted to tangible predictions
 - The toy ship could have followed different paths in the pond
 - An analogy to Dobbs wave-front can be drawn
138. Which of the following is not correct as per the passage?
- Leibniz was not ready to superimpose other beings on the "chain of being"
 - Leibniz was convinced that animate beings resemble only animate ones
 - Animate beings as per Leibniz, share attributes with inanimate ones
 - None of above
139. The word "uncanny" in the passage specifically refers to:
- The innumerable microcosms each recapitulating the features and order of the large whole
 - The ability to analyse symptoms and indications that are not visible to the ordinary eye
 - Dobbs version of the idea that the future lies hidden in the present
 - Some premonitions which surely originate from hints hardly noticed in a conscious way

140. The central idea being followed in the passage is regarding
- a. The impossibility of deducing the nature of the “future” in the “present”
 - b. The impossibility of analysing the causal link between “future” and the “present”
 - c. The complex nature of the causal link between the “future” and the “present”
 - d. The scientific way of enjoying the “future” and the “present”

PASSAGE – 4

Battle poetry has always had an interesting variety of verses. These poems were in full praise for the warrior and the war. From my Old-Norse textbook back home in Iceland, I had become familiar with battle poetry rooted in sea-robber experiences and the warlike spirit of petty Scandinavian kings, the so called Skaldic poetry. Most of it is composed by Icelandic Skalds (poets or bards) either itinerant or engaged as house poets of kings and pirates.

This is poetry of grim beauty composed by happy warriors in the most intricate of metres. It is considered by encyclopaedists to contain some of the most beautiful verses inspired by fighting in any age and any nation. Modern battle descriptions, including death-rolls make pale reading to Icelanders compared to the Skaldic accounts of the famous battles of yore in which a great hero is dying a formidable death in almost every verse and battle is praised as the acme of human existence, war as the consummate glory of man.

This poetry is very particular about light and colour in a battle, and about the right hour of the day to fight. The hour before daybreak is all right because it lends to the crimson of liquid blood a nice mixture of an azure sky and the silvery grey of a fading moon. Most good battles take place at dawn when you may behold the blue of your naked steel reddened by your worthy enemy's blood in perfect juxtaposition with the golden radiance of the rising sun. You delight in the frolics of blue colliding edges, accompanied by that seething din which this poetry holds to be characteristic of lethal wounds. Spears sing and skulls crack with a thundering sound. The flower of the wound is one of the beautiful names given to a sword.

A battle is the 'divine service'; it is also the fun of swords; a happy bout of carnage; a killing spree. In all the poems the names of places where famous battles were fought are given; so are the names of chieftains and prominent heroes. A single poem might record a few dozen battles; one mentions fifty. Battles and heroes may or may not have their origin in reality. But you are left in the dark why all these battles were fought. This question seems never to have arisen. For all you know they might have been fought for the fun of those who were actually slain! But for the many others who were supposed to hear the story and learn the poem it is significant that a Skaldic poem never misses one elaborate passage of big joy, that is, the joy of the hungry raven and the eagle and the swift moving wolves amidst the fresh-reeking carrion of the battlefield. At times you might think that the only idea of all the wars was to produce plenty of 'warm prey' for empty-stomached scavengers.

In the Norse war-poetry you will note that a battle story never stands as a substitute, symbol or exemplum for anything outside itself, it never tries to put over you any moral or give you tips about how to change the world for the better or save it. Evidently these poets were living in a perfect world.

To them war is the real thing; it is the thing of which it is always real fun to hear the news, the game of games, the Super Olympics of which other Olympics are a substitute or a symbol.

The situation has not changed much since Skaldic times; anything to do with war still makes good copy. As our ancestors, we have the feeling that war is always with us, as a *casus belli* is always round the corner. There are always plenty of facile 'because' for war. You open a war with someone because you think he is weaker than you or because he is your equal or because you fear that he is stronger than you — all equally natural and legitimate arguments in favour of declaring war that let us go ahead and kill. If you are afraid of being killed yourself, you are a scoundrel and a coward.

In our Western cultures, male adulthood means being ripe for a killing spree. This is called the conscription age. Nice people say war is all right as long as only young men are sent off to die honourably on the battlefield, but think it is immoral to kill girls, old men and kids. Why?

In this case, as so often in ethnology, we do not have the rationale. Some enlightening stories about this thing may be read in fairy tales, mythology and poetry; even in the Bible, Saul killed one thousand and David killed ten thousand. Prophets and scientists, students of this syndrome, have several explanations about why only young men should be shot, but not girls, etc. but each one of their conclusions is disputed by the next bunch of experts.

Looking at the matter from the outside, for instance from the moon, which might be as good a place for wisdom as any (or Iceland, for that matter), war looks like the fulfilment of a pact between two partners, of manually executing each other's young men. In recent years there have been symptoms, even foreboding, of a conceivable reverse in the situation. If wonderful young men with the future in their shining eyes should take over one of these days as they threaten to do, let us pray that they don't march us old devils off to die honourably in some faraway hell of which you do not even know the name, still less the number of the hill on the top of which you are going to be killed.

141. According to the author, a war is fought because of which of the following reasons?

- a. Because one fears one is weaker than the other
- b. Because one is equal to the other
- c. Because one thinks that one is stronger than the other
- d. All of the above

142. The writer of the passage most likely:

- a. Wrote war poetry
- b. Is not a young man
- c. Is a biblical scholar
- d. None of the above

143. It is the belief of the writer that

- a. Only cowards refuse to fight
- b. War is the only real thing
- c. People love to read about war
- d. War is necessary

144. The tone of the last paragraph in the passage is
a. Satirical b. Sympathetic c. Angry d. Matter of fact
145. According to the information given in the passage, which of the following is not true about Skaldic poetry?
a. It is written in intricate metres b. It is particular about light and colour
c. It includes one passage on joy d. It was written in the sixteenth century

PASSAGE – 5

In order to look at how advertisers try to appeal to both children and adults, it is important to see how advertising has changed over time. According to Goodrum (1990), shop signs — the earliest billboards — have been in use in European and American colonies since the early 1600's. The first daily newspaper, which began in 1784, had 10 columns of advertising in a paper of 16 columns. It is important to note the difference in the purpose of the advertisements. 80% of the copy covered land, slaves, and transportation. The other 20% covered goods offered by local merchants and descriptions of newly published books. Goodrum says that the 1800's was an important time for advertising.

As industrial production increased, the need for advertising also increased. The reason for this is because more and more goods were made in distant places, so advertising allowed manufacturers to advertise to different communities. Due to the increase of competition between advertisers, the need for advertising agencies became important. Businesses needed help in locating newspapers in other communities; they used advertising agencies to make this possible. Agents bought space in newspapers at a discounted rate and then sold the space to advertisers at full price. Advertisers saw their loyalty tied to the newspapers. By the end of the nineteenth century, advertisers started helping write the advertisements. The agencies were now allies with the advertisers trying to get the best possible deals from the newspapers. This is similar to the way advertising agencies still work today. The confusion over whose side an advertising agency was on is still a back and forth issue right up until the present. Up until this point, advertisements were just a couple of lines in the newspaper. By the end of the nineteenth century the advertisements were larger and involved various styles of print.

Goodrum shows how the Civil War also had a major role in shaping the development of advertising. The need to produce hundreds of thousands of uniforms helped in stimulating the mass production of clothing. With the men away at war, the women got out of the house and went to work in the clothing factories. Since women now had to work, they did not have time to be at home and do all the chores. It became more acceptable for women just to go out and buy the things they needed. This also led food and other household products to be pre-packaged, making it easier for the working woman. Another role that advertising played was the introduction of new products. By the end of the War, advertisements went from being black and white to colour.

Goodrum goes on to say that another event that affected advertising was the Great Depression. During this time advertisers started to use research to help sell their products. 25% of the country was unemployed, there was little money to be spent and therefore few goods were sold. Since not a lot of people were buying

products, advertisers had to figure out who was buying the products. This is how advertising research started, and is still used today.

Goodrum says that television also shaped how advertisers sold their products. From the research that was done in the thirties and the early forties, advertisers were able to design advertisements that “looked like” the identified audience and “talked like” them. The first commercials on television were more expensive than print advertisements, and lasted for two minutes. As television advertisements became more and more expensive, advertisers had to cut and shorten the message so that the story was told in seconds rather than minutes. This changed advertising because advertisers had less time to influence a person to buy their product. This is how the use of catchy slogans and jingles came to be popular. It was a quick and effective way to get consumers to remember a product. This technique is still used today. As products became mass produced, there was competition between the companies that were making the products. Now two or more companies were trying to sell to the same group of people.

Advertising has become an important part of our society. Hall (1984) states that: “The average American watches six hours of television every day. A great deal of what is seen during this time is commercials. Commercial television, as its name suggests, owes its existence to its sponsors. It hardly matters to advertisers what type of nonsensical programmes are aired by the networks, as long as consumers continue to watch.”

This study asks if there are differences between the ways advertisers try to get a child to buy a product compared to an adult. Ever since advertising began in the 1600's, adults have been the focus of advertising. This is mainly because adults are the ones who make the money, so they are usually the ones who buy most of the products. One technique advertisers use is to try and persuade the consumer to buy their product. The idea of persuasion is an important aspect in advertising because it tries to get the consumer to want to buy a product. Advertisers want consumers to choose their product, and seek to persuade them that it is something that they need. Chaudhuri says that “...the consumer comes to associate the brand as a status instrument that obtains rewards and stays punishments”. This means that if the consumer chooses their product, it will make the life of the consumer easier. Saying that the product will make the consumer's life easier, helps to persuade the consumer that it is something that he really need. Advertisers also try to persuade the consumer that their particular product is better than the others. This is true for advertisements aimed at both children and adults.

146. According to the passage, advertising began in the
a. 15th century b. 16th century c. 17th century d. 19th century
147. Slogans and jingles in advertising became popular because
a. Music has a vast and long-lasting appeal
b. Short and crispy was the in thing
c. They were supposed to be more creative
d. To save on the running time of the advertisement

148. Need for advertising agencies increased because
- a. Of the civil war
 - b. The products needed to reach the customers
 - c. Of the demands of the consumers
 - d. Of the increase in competition between advertisers
149. Which of the following is not true according to the passage?
- a. Goodrum is the father of advertising
 - b. By end of Civil War, advertising went from black and white to colour
 - c. Advertising research started during the Great Depression
 - d. None of these
150. The common feature/s between advertising in the past and advertising in the present is/are
- a. The use of jingles and catchy slogans
 - b. The importance of research in advertising
 - c. Agencies tying up with newspapers for buying advertising space
 - d. All of the above