

Section – II

Directions for questions 41 to 80: Read the given passages and answer the questions that follow, choosing the most appropriate options.

Passage – 1

Some of ACT UP's most powerful actions were copied from the South African anti-apartheid movement. During the 1990s, we carried the ashes of people who had died of AIDS, or the actual bodies of the dead, to the feet of those who contributed to their deaths through inaction or inappropriate action.

The tactics of the global justice movement influenced ACT UP, and as the 1990s progressed ACT UP in turn began to devote itself more strongly to global issues surrounding AIDS. When treatments began to emerge that helped rich HIV positive people live longer and healthier lives, activism became more important than ever because the majority of people with AIDS in the developing world had almost no access to these treatments.

It is estimated that 25-40 percent of people aged between 15 and 45 years in some areas of Africa are infected with HIV. Life expectancy in some African nations has been reduced by 25-33 percent, from 60 years of age or more to 40 years or less. An estimated 4 million people in Africa will die of AIDS this year, and there are already millions of AIDS orphans.

An estimated 90 percent of people with HIV live in developing countries and have no access to any proven treatments for HIV. Patients with drug-resistant tuberculosis and other deadly diseases also need medications they cannot possibly obtain due to their price. Patented drugs are often priced ten times higher than is necessary to make a profit.

Until a few years ago, the General Agreement on Tariffs and Trade (GATT) did not cover pharmaceutical patents, and few cared if developing countries quietly made copies of needed patented drugs; large pharmaceutical corporations had no viable market in those countries anyway. But under today's GATT, which was set up at the World Trade Organization (WTO), drug companies have become extraordinarily aggressive in enforcing patent rights around the world, no matter what the cost to public health and welfare.

Global trade laws allow exceptions to patent protection in some cases. The WTO's Trade-related Aspects of Intellectual Property (TRIPs) agreement includes provisions for "compulsory licensing" and "parallel importing". Governments can respond to a medical emergency by manufacturing generic equivalents of patented drugs locally or by importing such drugs at the lowest available world price. The United States commonly uses the compulsory licensing provision itself — for cable television, music, and computer technology, for example — but has furiously opposed efforts by Thailand, South Africa, and other developing countries to use the same provisions for lifesaving medications.

The US government (including the US Trade Representative, the State Department, the executive branch and the Congress) has in recent years supported the multinational pharmaceutical companies seeking to

protect their patent rights, without balancing concern for human lives. US government policy is more restrictive than the WTO agreement and the US government has used its clout to stop other countries from providing critical drugs to their own citizens by threatening economic sanctions.

Drug companies say they need to protect their profits in order to recoup the development (R & D) of new drugs. But this is a major exaggeration. Many drugs — including the AIDS drugs AZT, ddI, dC, D4T, 3TC, and zidovudine (ZDV), and cancer drugs like paclitaxel (Taxol) — were largely developed by the National Institutes of Health (NIH) or by university researchers with funding from NIH grants. US taxpayers paid for much of the research on these drugs, and then the government aided universities licensed them to drug companies (sometimes in the final phase of clinical trials) for very small royalty payments, sometimes as little as 1.5 percent of sales. The R&D costs for many drugs that have generated billions of dollars in sales were mostly paid with tax dollars, with the drug companies' investment limited to the final stages of the clinical trial process. Such costs have long since been recouped.

In addition, drug companies invest surprising little in R&D. For example, Abbott's 1998 annual report listed R&D costs as 9.8 percent of sales. The Pharmaceutical Research and Manufacturers of America (PhRMA), an industry trade association, spends an average of 30 percent of sales on marketing. In addition, drug companies' return to investors is the highest of any industry, averaging 25 percent, but in some cases topping 33 percent. Pharmaceutical companies are among the richest corporations on the planet.

Generic versions of antiretroviral drugs such as AZT, ddI, and zidovudine are being produced and in some cases are already being sold for less than 10 percent of the cost of the patented equivalent.

41. According to the author, what was the most likely reason for ACT UP to copy actions from the South African anti-apartheid movement for the anti-AIDS movement?
 - a. The two movements were funded by the same set of institutions and it was advised that the successful tactics of the former should be adopted.
 - b. Anti-AIDS movement was considered a global justice movement and the tactics of similar movement such as anti-apartheid was considered useful.
 - c. The schism between the haves and the have-nots were similar and the target audience for the two movements was same as well.
 - d. The leaders of the two movements were the same and the stage on which these were played was also the same — South Africa.

42. The author uses the figures regarding life expectancy, mortality rates to corroborate what point?
 - a. Africa is threatened most by this scourge and developed countries need to provide financial aid to these patients.
 - b. The treatments developed for HIV are expensive whereas majority of the victims live in poor countries.
 - c. The majority of the affected population is the youth and this would lead to population problems in Africa.
 - d. None of the above

43. According to the passage, which statement is false with reference to research and development of drugs?
- Most of the drugs that drug companies claim as being developed by them are in fact developed by the funding of NIH.
 - The drug companies come into the picture when the universities and government license it out.
 - The drug companies pay royalty payments of 50 % to these institutions.
 - Drug companies' investment is limited to the final stages of the clinical trial processes.
44. According to the passage, which one of these statements is false?
- R & D costs for drug companies are 9.8 Percent of the sales according to Abbott's 1998 research.
 - PhRMA is an industry trade association.
 - The return to investors for drug companies is at an average of 25 %.
 - PhRMA states that R & D costs are 20 % of the profits.
45. What is the tone of the author in the passage?
- Argumentative
 - Critical
 - Descriptive
 - Supportive
46. Which statement is the author most likely to agree with?
- Countries like US use the WTO rules according to what suits their needs.
 - WTO as opposed to the earlier GATT regime is more aggressive.
 - WTO was set with the express need to provide stringent laws for international laws on drug patents.
 - The WTO is covertly funded by the big drug companies.
47. The passage uses
- 12 acronyms
 - 15 acronyms
 - 9 acronyms
 - 14 acronyms
48. According to the author, what would be the logical extension of this passage?
- GATT will allow parallel production of patented drugs for AIDS/HIV treatment.
 - A resolution forbidding patenting lifesaving medications will be passed at the UN.
 - All lifesavings drugs would henceforth be free.
 - The US Govt. will review its support to the multinational pharmaceutical companies and will use its clout to provide critical drugs at extremely low prices.

Passage – 2

What is the shelf-life of an idea ? Just few short months ago, the talk-and not just in Washington, DC-was of empire, America's that is. Even before the invasion of Iraq, pundits of all stripes were casting aside their coyness to proclaim that America was the latest imperial power to bestride the world. Today, with tribulations besetting the new Romans in both Afghanistan and Iraq, their most recent conquests, the chorus has died down, but the ideal is far from dead. Too many people have invested too much in it.

For several years, after all, commentators have been announcing the discovery of an American empire. Books and articles have poured forth, professors and pundits have pondered the implications-and a surprising

number have welcomed the new role. “No need to run away from the label,” argues Max Boot, a fellow at the Council on foreign Relations in New York: “America’s destiny is to police the world.”

Behind the claim lies a conjunction of circumstances. First is the sheer scale of America’s power. While the sole super-power remains more than ready to put its technological powers to military use, its western allies, wearied by centuries of fighting, have been quick to cash in their post-cold-war peace dividends and turn to more pacific pursuits. Russia is diminished. China still lags behind. America’s pre-eminence in the skies, at sea and on land is thus unchallenged. In terms of both brute force and gee-whizz gadgetry, it leaves even its nearest competitors standing, or rather quaking.

Matching this military might, runs the argument, is an unrivalled degree of economic power. Throw together all the output from Hollywood and Silicon Valley to Wall Street and Tin Pan Alley, and you have a commercial empire that would have been the envy of the British East India Company or Cecil Rhodes. And with “hard” power and “soft” power combined, you have influence on a scale never seen before. The polite term for it is Globocop. What other country divides the world up into five military commands with four-star generals to match, keeps several hundred thousands of its legionaries on active duty in 137 countries-and is now unafraid to use them ? For, stung by the events of September 11th, America is no longer shy about spilling blood, even its own. Weren’t the Afghan and Iraqi wars largely designed to show just that ?

To power and global reach can therefore be added another imperial characteristic : an actual desire to sally forth and act. Even before Americans were attacked on September 11th 2001, influential voices were calling for a more activist foreign policy. Some were what Ivo Daalder, a fellow at the Brookings Institution in Washington, DC, calls “assertive nationalists”, some were “democratic imperialists”. Both groups were impatient with the constraints imposed by treaties, multilateral action and America’s membership of international clubs like the U N. Both wanted to see America hit back when attacked. Both thought the Clinton administration had been timid, if not craven, in defence of American interests.

If, before September 11th, George Bush belonged to either of these groups, it was to the assertive nationalists – along with men like Dick Cheney, his vice-president, and Donald Rumsfeld, his secretary of defence. The president’s instincts were to take robust action if necessary, but to avoid foreign entanglements. In particular, even as a candidate, he had been hostile to the idea of “nation-building” (correctly, state-building) abroad, an ambition more closely identified with the democratic imperialists, also known as neoconservatives. Later, though, Mr. Bush started to come round to that idea. September 11th, he was to say a year after the event, “taught us that weak states, like Afghanistan, can pose as great a danger to our national interests as strong states.” Accordingly, “We will extend the peace by encouraging free and open societies on every continent.’

So there it is. The American empire passes the duck test : it not only looks like a duck and walks like a duck, it also quacks like a duck. And, unfashionable as the idea may seem, it has been given a remarkably warm reception. Even non-Americans seem well-disposed. Over a year ago Robert Cooper, a British diplomat, called for “a new kind of imperialism”, albeit one that would be provided by the “post-modern European Union”. Michael Ignatieff, a Canadian now at Harvard, has also been ready to argue that “imperialism doesn’t stop being necessary just because it is politically incorrect, though not for him another European imperium. Doubtful as he is about the enterprise, he can see no alternative to American leadership.

Many like Mr. Ignatieff are ready to lend support to the idea of an American empire, moved by a desire to bring people living in failed states out of their disorder and misery, and believing that only America can run such an empire. Others are more concerned to deny terrorists a base from which to launch attacks on the West. All take succour from recent, generally favorable reassessments of the British empire, notably the one offered in a book (and television series) by Niall Ferguson, a Scottish historian now at New York University. "What the British empire proved," writes Mr. Ferguson, "is that empire is a form of international government that can work-and not just for the benefit of the ruling power." The British empire, he suggests, "though not without blemish", may have been the least bloody path to modernity for its subjects.

Such thoughts are still too controversial for senior members of the Bush administration to utter aloud. "We don't seek an empire," avers Mr Bush himself. "Our nation is committed to freedom for ourselves and for others." With equal vigour Mr. Rumsfeld insists : "We're not imperialistic." But after one regime-changing war in Iraq, the administration seems to be gathering the wool of empire, and doing so with a civilizing mission that sounds pretty imperial.

If Mr. Bush does not state the aims explicitly, the neocons feel no such embarrassment. For them, Afghanistan and Iraq are just the start. The transformation of the entire Middle East – Iran, Syria, Saudi Arabia, the lot-must now ensue. In logic, once that is democratized under American tutelage, other regions will have to follow. The United States has long felt free to intervene in Latin America; even before September 11th it was being drawn into Colombia. The Balkans, after a more direct intervention, are benefiting from even starker American supervision (or indirect rule, to use the imperial term, via the EU and UN). Can parts of Asia and Africa be far behind ?

49. Which one of these correctly states the author's opinion about the shelf life of an idea?
- a. It lasts a few short months as demonstrated in the case of the Americas' empire
 - b. The idea's shelf life is ascertained by the actual events that take place on the ground
 - c. Ideas' inherently are short lived, but in some circumstances this can be prolonged by vested interests
 - d. In all cases where the idea is centered around America, the shelf life of the ideas is even shorter because it is the only remaining superpower.
50. The author is least likely to agree with which statement?
- a. Many books and articles have been written about the empire of America
 - b. Most political commentators have welcomed this role of America at the center of the world
 - c. America is open to putting its technological prowess to military use just like its western allies
 - d. America's preeminence is yet unchallenged
51. What have been the two changes in the perspective of George Bush?
- a. To enter into deliberations before tasking military action and to avoid foreign entanglements
 - b. To not enter the areas of nation building in foreign lands and to not regard seriously the dangers to national security from weak states
 - c. The lack of danger to national security posed by Afghanistan and to deliberate before tasking military actions
 - d. There has been as change on only aspect

52. According to the passage, which one of these is not a reason leading to extension of support to the idea of an American empire?
- Elevate the misery of the people living in failed states
 - Denial to potential terrorists of a possible base to launch another attack
 - Regarding the presence of any empire as a form of international government
 - As an antidote to the growing British empire which is presenting as threat to the American empire
53. Which one of these can be understood to be overt supporters of imperialism in some form?
- Robert Cooper
 - Michael Ignatieff
 - Niall Ferguson
 - Donald Rumsfeld
54. According to the passage, which statement is true about neocons?
- They are overt supporters of the ideas of the American empire
 - Transformation of Afghanistan and Iraq is the beginning of a desirable process
 - The neocons' opinion is echoed within the Bush administration though not as openly
 - All of the above
55. According to the passage the author implies
- there is no alternative to American leadership
 - there is an American imperialism in the offing
 - Only Americans can restore order to this chaos
 - None of the above

Passage – 3

What quality of justice is handed down in The Hague? The court draws its practices from both the Anglo Saxon adversarial system and the Continental inquisitorial tradition. The judges run the show, presiding over cases and hearing appeals (there are no juries, because, as an annual report explains, 'This Tribunal does not need to shackle itself' with the 'ancient trial-by-jury system') But with little precedent to guide them, the judges have had to make up the rules as they have gone along. As at Nuremberg and Tokyo, many traditional procedural safeguards have been dispensed with. There is no ban on second or third-hand 'hearsay' evidence, for example, because it is argued, judges are better equipped than juries to weigh the merits of such testimony. The troubling upshot of this, says Michael Scharf, a former State Department official, has been that 'over ninety per cent' of the evidence cited comes from hearsay sources.

The judge-made Rule 61 has also aroused concern. The tribunal is not permitted to conduct trials in absentia, in recognition of the controversy practices that amount to the same thing. Rule 61, which can be invoked if a Balkan government refuses to turn someone in to The Hague, allows prosecutors to present highlights of their case against the accused in their absence, in the hope that the bad publicity will compel the authorities to hand them over. This practice is tantamount to a mini-trial in absentia, but worse, because defence lawyers are banished from the courtroom (on one occasion, lawyer Igor Pantelic was instructed to hear out accusations against his client, Radovan Karadzic, from the public gallery.)

In the push to condemn Balkan wrongdoers, the Office of the Prosecution wields considerable political influence, Its leader, Carla del Ponte, has the power to bring national leaders to book. In January 2001 she summoned Biljana Palvsic, the former President of the Bosnian Serb Republic, to The Hague; six months later she had also lined up Slobodan Milosevic. When her predecessor Louise Arbour won a case compelling the Croatian government to hand over General Tihomir Blaskic, she recalled that people in her office 'stopped whining, saying there's no political will, no one helps us', because they suddenly released that they had 'a huge amount of power'. This is reflected in the allocation of funds. The prosecution receives almost a third of the United Nation's annual sponsorship of the court (\$96.4 million in total in 2001). It can also expect political and financial support from America, Britain and other Nato powers — and the moral and campaigning support of Western human rights organizations.

The defence is very much the poor relation at The Hague. In principle, the prosecution and defence should be placed on an equal footing, but this is negated, in practice, by the structure of the court, which rests on the tripod of prosecution, judges and registry. This arrangement grants the prosecution membership of a club from which the defence is expressly excluded. By the same token, prosecutors, judges and registry personnel enjoy the same privileges as UN officials, whereas defenders do not. (Lawyer Anthony D' Amato) complained that while a prosecutor was allowed to take UN flights from Belgrade to Prijedor to collect evidence against his client, he was given a small allowance and told to make his own way.) And while the prosecution has been set up with a co-ordinating office and budget, the defence does not enjoy equivalent resources. It does not get much support from governments either. Steven Kay believes that some Western politicians 'have a massive problem' discussing the defence.

The Yugoslavia tribunal has sometimes been accused of ignoring the rights of the accused, but nothing has quite matched a controversy that has dogged its sister court, the UN's International Criminal Tribunal for Rwanda, based in Arusha, Tanzania. On 3 November 1999, it was toppled from its human rights pedestal when the appeals chamber ordered the release of genocide suspect Jean Bosco Barayagwiza on the grounds that his 'fundamental rights were repeatedly violated'.

Barayagwiza, founder of Radio Television Libre des Mille Collines, had spent eleven months in a Cameroonian jail without being charged. When he issued a writ of habeas corpus demanding his release, the tribunal never got around to hearing it. His first court appearance came ninety-six days after his transfer to Arusha — a clear breach of his right to be seen without delay. The appeal chamber thus ruled that the prosecutor's handling of the case was 'tantamount to negligence', and that his trial would thus be a 'travesty of justice'. It ordered that Barayagwiza be released forthwith, and all charges dropped. To emphasize the seriousness of the ruling, it was tagged 'with prejudice' in order to prevent chief prosecutor Carla del Ponte from arresting and imprisoning him again. The decision was a huge blow to the prosecution.

56. Which one of these is correct with reference to The Hague and the Jury system?
- The Jury system is not included since it is considered archaic
 - Hearsay evidence is admissible because there is no jury
 - Both a and b
 - In the situation of no rules, the jury system is dysfunctional

57. Which one of these best describes the author's attitude to the clause permitting conduct of trials in absentia?
- a. Supportive b. Critical c. Optimistic d. Neutral
58. According to the passage, which one of these does not show the Office of the Prosecution as wielding considerable power?
- a. The power vested in its leader to bring national leaders to book
b. Summons sent to Biljana Plasvic, the former President of the Bosnian Serb republic
c. Summons sent to Slobodan Milosevic
d. The employees of the Prosecution convicting General Tihomir Blaskic
59. According to the passage, which one of these statements is the author most likely to agree with?
- a. The inequality between the footing of the defense and prosecution is justified
b. The structure of the court is correct in putting the prosecution on a higher footing than the defense
c. The inequality between the structure of the defense and prosecution should not be present
d. The inequality is remedied by the national governments which extend preferential treatment to the defense
60. What is the reason the author regards the release of Jean Bosco as a moment that "toppled" the UN's International Criminal Tribunal?
- a. The genocide suspect was released due to negligent handling of the case
b. The genocide suspect was released after being found "not guilty" due to mishandling of the evidence
c. The release of a genocide victim happened because there was no judge available for the hearing
d. The release of the genocide suspect occurred due to the "power game" between the prosecution and the defense

Passage – 4

ONE OF THE QUESTIONS I USED TO ENJOY ASKING THE many businesspeople I meet in my travels is, Can you think of any industry that doesn't have global overcapacity? The point was that in an info-based new economy, with more abundant capital than the world has ever known, overcapacity is a way of life, and no matter what business you're in, you're always going to have one helluva time raising prices and making a buck.

I don't ask that question anymore because suddenly it's easy to think of industries that don't have overcapacity, that in fact have far too little capacity: steel, copper, lumber, oil, aluminum. Prices of those commodities have shot up for assorted reasons, but the reason they have in common is China. And as we all struggle to figure out the effects of China's barreling growth, the big theme to keep in mind can be summarized as: The old economy bites back.

We were just getting used to the modern plan, under which most of what we buy, sell, and invest in is intangible. Services and information account for most of the developed world's economy by far, and capacity

has become a concept we scarcely think about. No one ever fretted that Microsoft couldn't turn out copies of Windows NT fast enough. Of course we still need physical goods, but infotech has revolutionized that sector of the economy too, turning supply chains into smoothly flowing rivers that almost never flood or dry up, eternally delivering exactly what's needed, exactly where it's needed, exactly when it's needed.

In a friction-free economy like that, where everybody knows everything, it's tough to make money. But the good news is, that kind of economy spins like a top, rarely tripped up by the old-fashioned excesses and shortages that used to trigger boom-and-bust cycles. It takes a lot of hubris to claim that we've conquered the business cycle, but we can safely say we've come close. In the past 22 years we've had just two recessions, and even those were pathetically weak exemplars of their breed. It is legitimately a new era.

Yet it's not the era we expected. What no one figured on was the effect of China. Specifically, what happens when a Third World nation develops First World demand? Here's a country that's nowhere near an info-based economy, where supply chains get managed by phone and by fax if they get managed at all where GDP per capita is just \$4,700 (vs. \$34,000 in the U.S.). It's still a baby among the world's economies—only one-seventh of global GDP—yet it has the appetite of a 19-year-old defensive tackle. Last year China consumed half of the world's cement output, one-third of the steel, one-fourth of the copper, one-fifth of the aluminum.

Result: The price of steel rocketed earlier this year, and some suppliers put customers on allocation. Ditto for copper and aluminum. Some contractors in Florida can't get cement at all. Nothing like that has happened in ages.

The ramifications are multi-tiered. For example, despite China's huge consumption of cement, the world actually seems to have enough of it. The problem is that there aren't enough ships to bring it to the U.S. Reason: Many of them are tied up bringing raw materials such as iron ore to China, then waiting weeks to unload at congested Chinese ports. One solution is to build more ships. But ships are made of steel, which the shipbuilders can't get because of Chinese demand.

A critical trait of old-economy goods like metals, cement, and oil is that ramping up capacity takes years, not months. In response to record-high prices, that new capacity is getting built right now. But at the same time China is braking its hypergrowth—which means that two years from now, when all that new commodity capacity starts churning out stuff, China may not want it anymore. So with China running on a primitive info infrastructure, large parts of the interconnected world economy could be back to boom-and-bust cycles and inventory recessions every three years—headaches we thought we'd left far behind.

In the West the new economy is real. The rather unexpected new reality is that a fast-growing economy on the other side of the planet can bring the old economy right back.

61. The reason why the writer used to enjoy asking the question – “*Can you think of any industry that doesn't have overcapacity?*” was because -
- The new – world economy made overcapacity a way of life
 - There are only one-two industries like that and they are not well-known
 - He liked to mention China as one state where every industry is in the stage
 - Overcapacity was the favorite topic of conversation in the '90s

62. When the writer mentions “No one ever fretted that Microsoft couldn’t turn out copies of Windows NT fast enough” he means
- Microsoft is the world leader because of its high speed
 - Bill Gates’ commitment is not doubted
 - Infotech had revolutionized the production process
 - Infotech has revolutionized the Windows NT technology
63. According to the passage which of these statements is false
- In a friction – free economy it’s tough to make money
 - In the past 22 years we have had three recessions
 - Services and information account for most of the developed world’s economy
 - The old economy bites back
64. What is not mentioned as a ramification of the first-world demand from China?
- Some customers of steel were put on allocation
 - There aren’t enough ships to bring cement to the US
 - Rubber prices skyrocketed
 - Some Florida contractors could not get cement
65. One of the important characteristic of old-economy goods as mentioned is
- Building up capacity takes years
 - Building up capacity takes months
 - Capacities can be built up in response to rise and fall in demand
 - Capacities can be built up through governmental aid
66. A suitable title for the passage will be
- The Chinese Effect
 - Economics Basics: Demand and Supply
 - BOOM – AND – BUST
 - China brings the old economy roaring back

Passage – 5

The closely linked emergence of cassettes and the modern commercial ghazal inaugurated a new stage in the development of South Asian popular music. Just as the ghazal constituted the first successful challenge to the dominance of film-music, so did cassettes offer a new alternative to the corporate-controlled cinema and the state-run broadcast media, thereby disrupting, at the same time, the near-monopoly of HMV and the corporate film music world. These developments paved the way for the emergence of other varieties of commercially marketed cassette-based music, of which devotional musics were the next to flourish.

In many ways, the mass marketing of religious music in South Asia in connection with cassette technology has been a unique, if logical event in the realm of international popular music. At the risk of over generalizing, it may be said that in no other major culture outside India is there such a flourishing diversity of devotional musics, playing such central roles in cultural life. Due to the forms that modernization and commercialization

have taken in the developed world, devotional musics – for example, Christian rock, gospel, have remained largely at the margins of the mass media. Other circumstances have limited the role of religious music in the mass media elsewhere. In most of the Muslim world, devotional music has always been stigmatized by a religious orthodoxy which regards the very concept of Islamic music as oxymoronic; thus, in the Arab world and Muslim Indonesia, religious musics constitute relatively peripheral phenomena in the mass media, which are dominated by secular music. The secularization of Chinese society that has accompanied the communist revolution has eliminated religious music from public culture, while in countries like Mexico, the generally somber and serious nature of the most characteristic forms of sacred music has limited their impact on and role in the more entertainment oriented mass media. In India, by contrast, music has always played a central role in Hindu devotion. While the unparalleled popularity and importance of devotional music in India make the popular-music scene there somewhat unique, the incorporation of these musics into the realm of popular culture involves many of the same themes and processes which characterize other forms of mass-mediated musics. Thus, for example, a holistic comprehension of the mass-marketing of devotional musics in India entails the study of the relationships between mainstream, pan-regional genres and diverse “Little Traditions”, between live performance and mass mediation, and between the emergent commercial subgenres and the dominant secular entertainment style, which is film music.

An initial problem arises in delimiting the scope of this discussion, for the distinctions between sacred and secular music in India, and especially in Hindu culture, are often arbitrary or nonexistent. Much of traditional and modern Hindu and Indo-Muslim poetry, song, and dance is characterized by an often deliberate ambiguity as to whether erotic or devotional passion, or both, are being depicted; the audience’s interpretation is often variable and may depend on a variety of factors, including authorial intent, performance context, and the predispositions of the audience. Poetry and song texts in many secular genres may include references to deities or the supernatural. Music that is in other respects secular may be performed with devotional intent; thus for a classical vocalist such as Onkarnath Thakur, the rendering of a khyal (the standard classical form) may constitute a form of worship. Moreover, all manner of essentially secular music, including the most worldly film songs, may be performed in temples (especially in nocturnal jagran celebrations), where such music is perceived as a form of worship by the very fact of occurring in temples, thereby entertaining the gods, attracting visitors, and constituting activity in general. Similarly, for example, Rajasthani kathas (extended sung stories) may be largely secular in content, but are generally performed in religious contexts – most typically, temple jagrans. However, for the purposes of this section, I shall restrict myself to genres which are explicitly religious in content; given the predominance of Hinduism in India, and the importance of Hindu devotional music in the cassette medium, most of the following discussion will concern Hindu genres, with Muslim qawwali subsequently examined as a distinct, and yet in other respects representative, case study.

Most Hindu religious music is associated, directly or indirectly, with the forms of worship characterized as bhakti, or, loosely, “devotion.” Although often referred to as a cult or movement, bhakti comprises too ubiquitous, heterogeneous, and fundamental a set of beliefs and practices in Hindu culture to be circumscribed by such terms. In general, bhakti stresses devotional worship of a personal deity, rather than realization of an impersonal Absolute through meditation and esoteric knowledge (jnan, gyan). While the roots of bhakti can be traced to sixth-century A.D. Tamil saints, to texts like the Bhagavad Gita (possibly from the fourth century), and earlier theistic sectarian movements, bhakti did not come to occupy a central role in Hindu culture until around the eleventh century. In this period, influenced to some extent by Sufism, bhakti

worship gained wide adherence as a reaction against the perceived sterility and elitism of Brahminism. Bhakti de-emphasized sacrifices and Brahminic ritual in favour of a personal, emotional devotion that could provide an intimate relationship with one's god in the immediate present, rather than only in the samadhi attained after innumerable births and rebirths. While not attacking the caste system per se, bhakti worship circumvents socio-religious hierarchy by celebrating lower castes in its lore, offering non-Brahmins direct supplication of deities, and promoting intercaste forms of worship, especially collective song and prayer.

67. The author is most likely to agree with which of these statements?
- Cassettes empowered the masses by providing an alternative to the government controlled cinemas
 - Ghazals were the first wave of music which were released on cassettes
 - Due to the curious situation in India, the onset of commercially-marketed cassette based music popularized devotional music
 - In all societies where a similar introduction of the cassette has taken place, devotional music has been the first to flourish
68. According to the passage, which one of these statements is false?
- The diversity present in devotional music is a trait unique to India
 - In the developed world, devotional music initially started at the center of the culture and was later pushed to the periphery
 - Secularization of Chinese society has led to the elimination of religious music from public culture
 - Mexico's sacred music is typically somber and serious in nature
69. According to the passage, which one of these would not be a correct reflection of the relationship between sacred and secular music in India?
- An anthology of poems on nature with references to Lord Shiva
 - The latest Amitabh Bacchan starrer with a title song picturised in a temple
 - Qawali performed on the grave of a sufi saint being televised live
 - Kathas in Jaisalmer being performed in temples
70. According to the passage, which one of the statements is false with reference to Bhakti music?
- It emphasizes the devotional worship of a personal deity
 - The esoteric knowledge of the absolute is mentioned in the early Bhakti music
 - The genesis of this strain of music is attributed to the Tamil saints
 - The eleventh century was when it came to occupy a central role in Hindu culture
71. What is the tone of the author in the passage?
- Critical
 - Analytical
 - Descriptive
 - Jingoistic
72. The concept of Islamic music being oxymoronic is perpetuated by
- a segment of the mass media
 - the religious orthodoxy
 - the Arab world and Muslim Indonesia
 - the Mexican countries.

73. According to the passage, the new alternates in the music world paved the way for
- mass marketing of religious music
 - reducing the illiteracy levels.
 - emergence of varieties of commercially marketed music.
 - the development of South Asian popular music.

Passage – 6

The strongly moral bias of high design in Britain has its origins in the mid-Victorian reforming movements, in particular John Ruskin's passionate outcry against the prevailing conditions of work and standards of workmanship in an increasingly industrialized environment. His optimistic vision of the inherent beauty and potential creativity within society, only waiting to be rediscovered and released, was a powerful inspiration to the designers and design theorists of the Arts and Crafts movement. Ruskin saw the best design as a civilizing instrument, a force for the good both of the man who makes the object and the society which ultimately uses it, and he puts forward a prophetic view of the importance of the designer's analytic way of working, a calm and measured, very systematic method, the basis of which is a true perception of human joy and humanitarian usefulness. Ruskin wrote:

'Without observation and experience, no design; without peace and pleasurable occupation, no design; and all the lecturings and teachings, and prizes, and principles of art in the world are of no use as long as you don't surround your men with happy influences and beautiful things.'

In the writings of Ruskin one first finds this most beguiling idea of the designer as a benign influence within society; the solver of problems, smoother out of difficulties, the person whose large job it is to look at things afresh.

The long connection, from the Ruskin period onwards, with the radical political movements of the time gave British design a lasting sense of moral force and social purpose. The Arts and Crafts provided furniture for the New Life. There were strong links between many of the Arts and Crafts architects and designers and contemporary groups aligned to upturn the old order; these covered the whole spectrum of free-thinkers, from political and educational reformers to the people dedicated to new diet and new dress. Morris himself, of course, was politically active, increasingly so as he grew older, and his idealism, his view of the designer as reformer, as a kind of social catalyst, was transmitted to many Arts and Crafts designers. Morris's attitudes to the business of designing were shaped by his whole hatred of capitalist principles; as explained by J.W. Mackail, his first biographer: 'He carried on his business as a manufacturer not because he wished to make money, but because he wished to make the things he manufactured.' This purist view of the role of the designer, the rejection of the profit motive for the sake of impulses of social benevolence, a principle which has had so great an influence on British design development, comes pounding through in Morris's many speeches on art and life address on 'The Beauty of Life', given in Birmingham in 1880, in which he looks forward to 'the victorious days when millions of those who now sit in darkness will be enlightened by an art made by the people and for the people, a joy to the maker and the user'. He describes himself, and colleagues, as the servants of a cause.

Servants of a cause; bearers of the light; marchers with the banner; strikers of the colours: the British design movement over the past century has frequently been delineated in terms of battle and, rather intriguingly in view of the stalwart agnosticism of many of its leaders, has often been described in the images of muscular Christianity. It has been seen, simplistically, as a crusade: the powers of goodness ranged against commercial darkness. It has upheld principles of usefulness and beauty, appropriateness, simplicity and practicality as the proper birthright of the British people. From the early days of the Arts and Crafts it was, in theory at least, a very democratic movement. As Lethaby once put it: 'beauty can only be brought back to common life by our doing common work in an interesting way', and it was this democratic impulse which encouraged the cult of simplicity in Arts and Crafts aesthetics and inspired the late nineteenth-century peasant arts revival. The principle of common social responsibility, 'work of each for weal of all', was strikingly embodied in the Arts and Crafts guilds, the largest and best known of which, the Guild of Handicraft formed in 1888 by C.R. Ashbee, was conceived as an experiment in democratic practice. It was founded with an almost overwhelming sense of mission. Ashbee, over-ambitiously as it turned out, saw the Guild as the first phase of the regeneration of the nation, a revival which would spring from a new standard of beauty, new ideals of democratic work and life.

74. According to the passage, what work of art would find favour with Ruskin?
- Masterpiece done by Warhol and funded by Coca Cola company to be used for a contest
 - Sculpture made in a public place with the artist being allowed full freedom to create what s/he wishes
 - Popular works of art being displayed for the public
 - A rare painting by Rembrandt being auctioned at Sotheby's
75. Which of the following statements would the author agree with the most?
- The same people worked in the Arts & Crafts and the contemporary social groups leading to a strong affinity
 - There was a strong alignment between those who worked for the Arts & Crafts and those who were in the contemporary groups at the time
 - Morris and Ruskin, were initially at the opposite ends of the spectrum but eventually their views were interpreted as being similar
 - Morris' views were powerfully influenced by his hatred for the communist movement and capitalist sympathies
76. According to the passage, what correctly states the beliefs of the Purist view of the artist?
- S/he forsakes money and other material goods
 - S/he puts the highest priority on social benevolence
 - S/he is a manufacturer and is concerned with producing in big quantities
 - S/he is interested in the pursuit of art to rouse the communist sentiments among the masses
77. According to the passage, all of these embody the spirit of Lethaby's opinion except?
- Cult of simplicity in the Arts & Crafts aesthetics
 - The twentieth-century peasant arts revival
 - The Guild of Handicraft
 - The Principle of common social responsibility

78. What can be an apt title for the passage?
- a. British Design – The palette of morality
 - b. Influences on British Design
 - c. Communism and Design
 - d. Designer as a capitalist
79. According to the passage Morris's attitude was tempered by
- a. his dislike of capitalist principles
 - b. his rejection of the profit motive
 - c. his great social benevolence
 - d. All the above
80. The word "Delineated", with reference to the passage would mean
- a. outlined
 - b. represented
 - c. described
 - d. portrayed