

**Directions (Question nos. 1 to 4): The passage below is accompanied by a set of questions. Choose the best answer to each question.**

Montana Scalp's provocative statement about her intentions in writing *Mrs. Dalloway* has regularly been ignored by the critics, since it highlights an aspect of her literary interests very different from the traditional picture of the 'poetic' novelist concerned with examining states of reverie and vision and with following the intricate pathways of individual consciousness. She says, "I want to criticize the social system, and to show it at work, at its most intense." But Montana Scalp was a realistic as well as a poetic novelist, a satirist and social critic as well as a visionary: literary critics' cavalier dismissal of Scalp's social vision will not withstand scrutiny. In her novels, Scalp is deeply engaged by the questions of how individuals are shaped (or deformed) by their social environments, how historical forces impinge on people's lives, how class, wealth, and gender help to determine people's fates. Most of her novels are rooted in a realistically rendered social setting and in a precise historical time.

Scalp's focus on society has not been generally recognized because of her intense antipathy to propaganda in art. The pictures of reformers in her novels are usually satiric or sharply critical. Even when Scalp is fundamentally sympathetic to their causes, she portrays people anxious to reform their society and possessed of a message or program as arrogant or dishonest, unaware of how their political ideas serve their own psychological needs. Her diary notes: "... the only honest people are the artists ..." whereas "... these social reformers and philanthropists ... harbour ... discreditable desires under the disguise of loving their kind ..." Scalp detested what she called 'preaching' in fiction, too, and criticized novelist D. H. Lawrence (among others) for working by this method. Scalp's own social criticism is expressed in the language of observation rather than in direct commentary, since for her, fiction is a contemplative, not an active art. She describes phenomena and provides materials for a judgment about society and social issues; it is the reader's work to put the observations together and understand the coherent point of view behind them. As a moralist, Scalp works by indirection, subtly undermining officially accepted mores, mocking, suggesting, calling into question, rather than asserting, advocating, bearing witness: hers is the satirist's art. Scalp's literary models were acute social observers like Checkhov and Checky. As she put it in *The Common Reader*: "It is safe to say that not a single law has been framed or one stone set upon another because of anything Checky said or wrote; and yet, as we read him, we are absorbing morality at every pore." Like Checky, Scalp chose to understand as well as to judge, to know her society root and branch — a decision crucial in order to produce art rather than polemic.

**Q 1.** Which of the following could be considered the main idea of the passage?

- 1) Poetry and satire as dominant influences on the novels of Montana Scalp
- 2) A commentary on Montana Scalp's role as a critic of the Twentieth-Century Novel
- 3) Trends in contemporary reform movements as a key to understanding Montana Scalp's novels
- 4) Montana Scalp's novels being critical reflections on the individual and on society

**Q 2.** It can be inferred from the passage that Scalp chose Checky as a literary model because she believed that:

- 1) Checky was the first English author to focus on society as a whole as well as on individual characters.
- 2) Checky was an honest and forthright author, whereas novelists like D. H. Lawrence did not wish to change society.
- 3) Checky was more concerned with understanding his society than with calling its accepted mores into question.
- 4) Checky's writings were greatly, if subtly, effective in having an influence on the moral attitudes of his readers.

**Q 3.** It can be inferred from the passage that the most probable reason Scalp realistically describes the social setting in the majority of her novels was that she:

- 1) was aware that contemporary literary critics considered the novel to be the most realistic of literary genres.
- 2) was interested in the effect of a person's social milieu on his or her character and actions.
- 3) needed to be as attentive to detail as possible in her novels in order to support the arguments she advanced in them.
- 4) wanted to show that a painstaking fidelity in the representation of reality did not in any way hamper the artist.

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**Q 4.** The passage supplies information for answering which of the following questions?

- 1) Have literary critics ignored the social criticism inherent in the work of Chekhov and Chekov?
- 2) Does the author believe that Scalp is solely an introspective and visionary novelist?
- 3) What are the social causes with which Scalp shows herself to be sympathetic in her writings?
- 4) Was D. H. Lawrence as concerned as Scalp was with creating realistic settings for his novels?

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**Directions (Question nos. 5 to 8): The passage below is accompanied by a set of questions. Choose the best answer to each question.**

In the last two decades, literature of transnational studies has flourished to examine transnational movements of culture, ideas, capital, and people. Transnational studies underline processes and connections across specific state borders. State agents and institutions are understood to be important participants in shaping but not limiting the social, cultural, economic, and political linkages of people. Transnational studies enable us to theorize about the changing role and character of the state by maintaining state processes and structures within our frame of analysis, and yet not confining our field of study within the borders of any one state. The state has been a violent actor in shaping identification and exclusion in Sudan. While before the split of South Sudan from Sudan, Sudanese society was defined as multiracial, multicultural, multi-religious, and multi-linguistic, the former Sudan was formed through forcefully uniting various nations to one single state. As a consequence, the country was plagued by conflict and disintegration. Current violent political conflicts are manifestations of legacies of the past, namely histories of slavery and colonialism. In the case of South Sudan, this has led to decades of civil war and secession from the north in 2011. Additionally, the South was joined by other segments of the country in its appeal for more participation, equal sharing of power and wealth, and call for independence. The 2005 peace agreement that paved the way for secession in 2011 did not address the other problems of the country apart from the North-South conflict. Many scholars feel that if a group is marginalized by strongly negative other-definitions (that is, racist structures and practices), it may emphasize its cultural identity as a source of resistance. Together with this, the dominant group's very fear of separatism can be reinforced, prompting even more discrimination. Perhaps, secession results more from failure than the objective unfeasibility to achieve workable and fair plural-ethnic coexistence within the borders of the same state. Thus, there are only two choices, either continuous ethnic discrimination and tension or secession. Self-determination is thereby turned into a de-facto solution. This violent and exclusionary politics of identity in Sudan has created a deeply politicized South Sudanese diaspora as a product of war and displacement. Diaspora is a Greek word, derived from the verb *diaspeiro*, "scattered," which was used as early as the fifth century BC by Sophocles, Herodotus, and Thucydides, and it is no accident that the term has been applied to the situation of the descendants of Africans living on other continents. The modern use of this term focuses on the voluntary or involuntary migration of people; the preservation or the re-creation of identification with a country or a land of origin; and the existence of communities that claim their belonging to a place, sometimes regardless of their spatially flexible existence. Diaspora, therefore, has turned into a term that denotes any phenomenon of dispersal from a place; the constitution of an ethnic, national, or religious community in one or more countries; a population spread over more than one region; the places of dispersion; or any non-territorial space where interactions take place. Some scholars see this flexibility as proof of migration's diversity.

**Q 5.** All of the following statements can be inferred from the passage EXCEPT that:

- 1) Sudan in the 20th century accommodated different religions.
- 2) Transnational studies is restricted within the border of a particular state.
- 3) The South Sudanese population has been victims of displacement.
- 4) Transnational studies centre around culture.

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**Q 6.** All of the following arguments are made in the passage EXCEPT that:

- 1) The 2005 Peace agreement was an inconclusive one.
- 2) Servitude could be traced in Sudan's history.
- 3) Self-determination can address ethnic tension, at least to a certain extent.
- 4) Present incidences of violence can never be related to the historicity of a nation space.

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**Q 7.** Which one of the following, if true, would best complement the passage's findings?

- 1) According to Sophocles, the Africans migrated to other continents because of better trade and commerce facilities.
- 2) The modern day usage of the term diaspora has been primarily restricted only within the space of African migration to other continents.
- 3) Certain scholars opine that for a subaltern group, cultural identity becomes an agency of resistance.
- 4) It has been witnessed that the Southern Sudanese diaspora could never accept the effects of migration and cross-cultural conflict.

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**Q 8.** Following from the passage, which one of the following options may be seen as a characteristic of a diasporic community?

- 1) In today's age, diaspora refers only to forced migration of people.
- 2) Diaspora can refer to the formation of a cultural space in more than one country.
- 3) Diaspora, in the light of the passage, refers only to a single national space.
- 4) Researchers of diaspora have traditionally viewed relocation as a linear entity.

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**Directions (Question nos. 9 to 12): The passage below is accompanied by a set of questions. Choose the best answer to each question.**

The question *How should we live?* is one that many ask in a crisis, jolted out of normal patterns of life. But that question is not always a simple request for a straightforward answer, as if we could somehow read off the 'correct' answer from the world.

The presence of a humanness, or a depth, to these sorts of questions comes not just from the context in which they're asked, but also from their origin, their speaker. They are real questions for real people, and shouldn't be dismissed with a logical flourish or treated like an interesting topic for a seminar. I would laugh if I heard a computer ask *How should we live?* after beating it at chess, but I would cry to hear a wife ask her husband, on the death of their son, *How should we live?* Although the same words have been uttered, these questions have a different form: the mother's question contains a qualitative depth, a humanness that isn't there in the computer's question. We must acknowledge this if we want to find an answer to the specific question she asked with such poignancy.

The computer is a thing that cannot meaningfully ask those sorts of questions; in contrast, it's offensive to call a person a 'thing'. Only a human can ask that sort of question within this sort of context. We would hear the mother's words and say that they contain a depth that's revealing something perhaps previously hidden about herself; the computer's question isn't even said to be shallow. It seems to have nothing of that sort to reveal about itself whatsoever, like a parrot repeating the words it has been taught without the complexity of the human context that gives them their usual meaning.

The 'life' of the computer, we suppose, is either one-dimensional due to it lacking depth or, even if it has depth, it would be uncommunicable through human language, because, simply put, we and they differ so much. The humanness that provides the depth to our language is simply inaccessible to silicon chips and copper wires, and vice versa.

This depth to the human condition is part of what we mean when we speak of our humanity, spirit or soul, and anyone who wishes to question or explore this aspect of the human condition must do so in a form of language that can access and replicate its depth. We call those sorts of languages spiritual. But this way of speaking shouldn't be taken literally. It doesn't mean that spirits, souls and God exist, or that we must believe in their literal existence in order to use this sort of language.

Consider, for example, what atheists mean by 'soul' when they refute the cognitive proposition that asserts the literal existence of souls, in comparison with what I mean when I describe slavery as soul-destroying. If atheists were to argue that slavery cannot be soul-destroying because souls don't exist, then I would say that there's a meaning here that's lost on them by being overly literal. If the statement 'Slavery is soul-destroying' is forced into a purely cognitive form, then not only does it misrepresent what I mean to say, it

actively prevents me from ever saying it. I want to express something that represents the depth of the sort of experience I'm having: this isn't a matter of making an implied statement about whether or not souls exist – it's not affected by the literal existence or non-existence of souls. This sort of meaning to spiritual language is found at a different dimension to where cognitivists look, irrespective of their atheism, and this is achieved through our capacity to embed a dimension of depth to the form of our language through the non-cognitive process of expressing, describing and evoking our sense of humanity within one another.

**Q 9.** Which of the following correctly states the main idea of the passage?

1)

The form that a language takes reflects the complex social context of the life of a speaker, and that governs the listener's perception.

2)

When considering how to answer questions such as '*How should we live?*', we should first reflect on how and by whom it is being asked.

3)

*How to live?*, so often asked by us in times of crisis and despair, or love and joy, expresses and indeed defines our sense of humanity.

4)

Answers to the question *how to live a good life?* depend on the degree to which speaker and his listener share a similar experience of life.

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**Q 10.** The author of the passage would agree with all of the following, EXCEPT:

1)

Questions about the meaning of life and others of a similar kind can be misconstrued by those too ready to think of them as straightforward requests for an objective true answer.

2) Computers can never be intelligent, 'conscious' or 'sentient' like human beings, and human language will always be 'private'.

3) Spiritual language is necessary for the interpretation of ideas surrounding the manifestations of the depth of the human condition.

4)

The speaker and the context of certain difficult questions about life play a significant role in the quest for answers to such questions.

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**Q 11.** Which sequence of the phrases below best captures the flow of principal arguments in the passage?

1) How should we live?- humanness- spiritual languages- literal fact

2) How should we live?- human condition- spiritual languages- literal fact

3) How should we live?-ghost-atheist-cognition

4) How should we live?-computer-spiritual language- literal fact

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**Q 12.** Which of the followings is the point the author wishes to make through the sixth paragraph?

1)

When considering how to answer the questions such as *How should we live?*, reflect if it calls for a literal interpretation or a spiritual interpretation.

2) Efforts to answer questions concerning the 'spiritual' language do not necessitate the existence of souls, God and spirits.

3) *How to live?*, and questions alike can be like a pain that requires a response that soothes as much as it resolves.

4) Interpretation of 'soul' for atheists can be words apart what soul is for the believers.

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**Directions (Question nos. 13 to 16):** The passage below is accompanied by a set of questions. Choose the best answer to each question.

The response by the media and government to the two Just Stop Oil activists who threw soup at Vincent van Gogh's Sunflowers in the National Gallery in London speaks volumes. Decorating the glass protecting the painting with tomato soup (the painting itself was, as the protesters calculated, undamaged) appears to horrify some people more than the collapse of our planet, which these campaigners are seeking to prevent.

Writing for the Mail on Sunday, the home secretary, Suella Braverman, claimed: "There is widespread agreement that we need to protect our environment, but democracies reach decisions in a civilised manner." Oh yes? So what are the democratic means of contesting the government's decision to award more than 100 new licences to drill for oil and gas in the North Sea? Who gave the energy secretary, Jacob Rees-Mogg, a democratic mandate to break the government's legal commitments under the Climate Change Act by instructing his officials to extract "every cubic inch of gas"?

Who voted for the investment zones that the prime minister, Liz Truss, has decreed, which will rip down planning laws and trash protected landscapes? Or any of the major policies she has sought to impose on us, after being elected by 81,000 Conservative members – 0.12% of the UK population? By what means is the "widespread agreement" about the need for environmental protection translated into action? What is "civilised" about placing the profits of fossil fuel companies above the survival of life on Earth?

In 2018, Theresa May's government oversaw the erection of a statue of Millicent Fawcett in Parliament Square, which holds a banner saying "Courage calls to courage everywhere", because a century is a safe distance from which to celebrate radical action. Since then, the Conservatives have introduced viciously repressive laws to stifle the voice of courage. Between the Police, Crime, Sentencing and Courts Act that the former home secretary Priti Patel rushed through parliament, and the public order bill over which Cruella Braverman presides, the government is carefully criminalising every effective means of protest in England and Wales, leaving us with nothing but authorised processions conducted in near silence and letters to our MPs, which are universally ignored by both media and legislators.

The public order bill is the kind of legislation you might expect to see in Russia, Iran or Egypt. Illegal protest is defined by the bill as acts causing "serious disruption to two or more individuals, or to an organisation". Given that the Police Act redefined "serious disruption" to include noise, this means, in effect, all meaningful protest.

For locking or glueing yourself to another protester, or to the railings or any other object, you can be sentenced to 51 weeks in prison – in other words, twice the maximum sentence for common assault. Sitting in the road, or obstructing fracking machinery, pipelines and other oil and gas infrastructure, airports or printing presses (Rupert says thanks) can get you a year. For digging a tunnel as part of a protest, you can be sent down for three years.

**Q 13.** Which one of the following scenarios, if false, could be seen as supporting the passage?

- 1)  
Millicent Fawcett would have been proud to see her getting featured in Parliament Square as a symbol of the struggle against climate terrorists.
- 2) Democracy considers the exclusive voice of the rich and the powerful to come to an informed decision.
- 3) UK is as bad as Russia when it comes to allowing demonstrations around the nation.
- 4) Investment zones are the surest way of decimating the green coverage of a city.

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**Q 14.** Following from the passage, which one of the following may be seen as a characteristic of our society at large?

- 1) Immediate concerns trump long-term horrors.
- 2) Classic works of arts are valued highly in our culture.
- 3) Protesting people are vilified by society.
- 4) Democracy has fooled society into believing that politicians work according to the voting mandates.

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**Q 15.** Which one of the following statements best summarises the central point of the passage?

- 1) Politicians have doomed our planet to uphold their consumerist voting base.
  - 2) Politicians value vilifying the situations which give rise to resentments rather than providing concrete solutions.
  - 3) Legitimate long-term concerns are stifled through various organs of authoritarianism.
  - 4) Banning protestors and damaging the environment is what unites democracies and authoritarian nations.
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**Q 16.** Which sequence of words below best captures the narrative of the passage?

- 1) Eco-friendly – blatant – consumerist – democratic
  - 2) Dying planet – underhand deals – stifle – authoritarian
  - 3) Trashy – philistine – dying planet – authoritarian
  - 4) Dying planet – philistine – undemocratic – protest
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**Q 17. Directions for question (17):** The four sentences (labeled 1, 2, 3, 4) below, when properly sequenced would yield a coherent paragraph. Decide on the proper sequencing of the order of the sentences and key in the sequence of the four numbers as your answer:

1. What it means to be Black in the South, Perry shows, is not just a question of being Black in the South; it is also a question of what it means to be Black in the United States.
  2. The different Souths that many Black Americans carry with them is the central theme of a new book by Imani Perry, *South to America: A Journey Below the Mason-Dixon to Understand the Soul of a Nation*.
  3. With it, Perry enters a long tradition of considering Southern identity—the South of Black freedom and of Black oppression.
  4. Perry goes even further in her book: One cannot understand Black life in America, she maintains, without understanding the South, but one also cannot understand all of American life without it.
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**Q 18. Directions for question (18):** The passage given below is followed by four alternate summaries. Choose the option that best captures the essence of the passage.

The Mediterranean migration crisis affects three Southern European countries that represent the main gateways into the continent for immigrants and asylum seekers: Greece, Italy, and Spain. The representation of these groups in European news media seems to have worsened, especially since 2015, the year in which the migratory crisis significantly worsened. This coverage could be affecting European citizens on emotional, cognitive, and attitudinal levels and thus should be rigorously analyzed. The present study is based on the theory of visual framing to analyze the connotative representations of immigrants and refugees spread by the reference media of Southern Europe through images, paying more attention to the negative frames in particular, which represent displaced people as a burden or threat.

- 1)  
An overview of how the articles and photographs published by the main media in Greece, Italy, and Spain were subject to content analysis.
- 2)  
How differences are identified between the media themselves and the prevalence of visual frames that represent immigrants and refugees as a burden and threat.
- 3) A temporal increase in the negative visual frames of immigrants and refugees in the analyzed media of Southern Europe.

- 4) Evolution and impact of negative visual frames of immigrants and refugees in the media of Southern Europe.
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**Q 19. Directions for question (19):** The passage given below is followed by four summaries. Choose the option that best captures the author's position.

The Shipman story illustrates the two complementary components of statistical literacy. First is the ability to carry out statistical investigations leading to clear communication of what the data reveals. The second vital component is the ability to read about a claim based on data, while also having an idea of how to critique the numbers and a sense of which questions to ask. Statistics often give some answers, but they generally raise even more questions. This kind of statistical literacy is difficult to teach. It cannot be reduced to formulae and algorithms – it is best learned through repeated experience and mentoring, almost as an apprenticeship. It takes time and effort to learn the art of statistics.

- 1) Collecting and analysing data from statistical investigations is a skill that requires some skill and effort.
  - 2) Generally, statisticians understand that their investigations may not answer all questions but they do teach a valuable lesson.
  - 3)  
The two components of statistical literacy focus on the ability to carry out statistical investigations and the ability to analyse claims based on those investigations.
  - 4) Learning statistics is not an easy task as illustrated by The Shipman story.
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**Q 20. Directions for question (20):** Five jumbled up sentences, related to a topic, are given below. Four of them can be put together to form a coherent paragraph. Identify the odd one out and key in the number of the sentence as your answer:

1. The scene dates from the same period in 1882 when Van Gogh painted View of the Sea at Scheveningen, which was stolen by the Italian Camorra organised crime syndicate from the Van Gogh museum in Amsterdam in 2002.
  2. But with the art market booming and prices for artists such as Vincent Van Gogh rocketing, experts said it was hard to predict exactly when the bidding would stop.
  3. Women Mending Nets in the Dunes, which the Dutch artist painted early in his career at Scheveningen near The Hague, is expected to go for around €5m (£4.4m/US\$6m) when it is auctioned in June.
  4. One of them, a portrait of the artist's childhood friend Claude Antoine Charles Favre, is expected to go for between €180,000 and €250,000
  5. The first Van Gogh painting to go under the hammer in France in more than two decades has been unveiled.
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**Q 21. Directions for question (21):** The four sentences (labelled 1, 2, 3, 4) below, when properly sequenced would yield a coherent paragraph. Decide on the proper sequencing of the order of the sentences and key in the sequence of the four numbers as your answer:

1. Arundhati Roy's famous novel *The God of Small Things*, while touching on many post-colonial issues ranging from linguistic imperialism to hybridity, is a striking display of the plight of subalterns.
2. Subaltern Studies, particularly in the field of social and cultural anthropology, has provided critical contexts that restore suppressed histories while criticizing Eurocentrism and imperialist biases.
3. The subaltern in the novel can be grouped into three as "the inhabitants of Ayemenem", "the untouchables" and "the women".
4. In fact, after the publication of Edward Said's *Orientalism*, the terms subaltern and Subaltern Studies have become profoundly entangled with postmodern and postcolonial cultural studies.

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**Q 22. Directions for question (22):** The passage given below is followed by four summaries. Choose the option that best captures the author's position.

For one to be considered fluent, they must be in a position to speak or perform the language with fluency and accuracy. Some people may understand a second language well though they may face difficulties in speaking the language. Such people cannot therefore be considered proficient in a language. In addition, however much one learns a second language, they might never be in a position to use the language in the same way they use their native language. People also prejudice against a different language. They normally have judgments on a second language. Some believe that they cannot communicate fully. These intuitions normally deter people from learning or using the second language.

- 1) People try to learn a second language but they are discouraged by myriad factors.
- 2) For someone to be fluent in a second language, factors such as being judgemental or prejudiced may be hurdles.
- 3) Lack of fluency, inability to master a native language, and failure to communicate affect the ability of people to learn a language.
- 4) Some factors such as lack of fluency, accuracy, and natural prejudice deter people from trying to learn a second language.

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**Q 23. Directions for question (23):** Five jumbled up sentences, related to a topic, are given below. Four of them can be put together to form a coherent paragraph. Identify the odd one out and key in the number of the sentence as your answer:

1. There she is, embroidered on the front of a £145 cushion. Look: she is bunting, she is necklace. She is gif, she is emoji, she is meme.
2. Her clothes were an expression of her communist politics and her indigenous heritage.
3. She is on T-shirts, candles, duvet covers; she is on the front cover of the Little Book of Feminist Saints and was a cake on The Great British Bake Off (Paul Hollywood had never heard of her, despite attending art school).
4. It feels as though Frida Kahlo is everywhere.
5. I bet anything you like she starts to appear in the baby name charts.

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**Q 24. Directions for question (24):** The four sentences (labelled 1, 2, 3, 4) below, when properly sequenced would yield a coherent paragraph. Decide on the proper sequencing of the order of the sentences and key in the sequence of the four numbers as your answer:

1. You can have a great idea, but even so, you will fail if you don't have the skills.
2. After all, entrepreneurship is not a walk in the park.
3. I need to know if he or she has the right profile to carry out the project to its term.
4. I need to feel the person I have in front of me.



