

Direction (1-4): Study the following information and answer the questions that follow:

Recently, the revolution in reproductive technology has attracted wide attention as controversy centred initially on genetic cloning techniques could create new, possibly dangerous forms of life. The term cloning describes a number of different processes that can be used to produce genetically identical copies of a biological entity. The copied material, which has the same genetic makeup as the original, is referred to as a clone. Researchers have cloned a wide range of biological materials, including genes, cells, tissues and even entire organisms, such as a sheep. Attention next focused on the power of genetic engineering to produce valuable new medical and agricultural products. Largely overlooked, however, are developments that will ultimately have far greater social impact: the ability to analyse genetic information will allow the prediction of human traits. While some fear that by analysing the entire library of human gene sequences we will discover the essence of humanity, this is unlikely. Our bodies are complex networks of interacting components, influenced by a variable environment. Nevertheless, genes do help determine aspects of human form and function. Herein lie the seeds of future problems.

By about the year 2050, barring unforeseen technical obstacles, scientists will have fully mapped the complex human genetic terrain. Before this, however, new information will make possible techniques that will engender a host of ethical issues. Imagine that investigators could predict with some accuracy such aspects of human behaviour or functioning as intelligence, shyness, aggressiveness, or heat tolerance. Consider the power this would give to some and the vulnerable position in which it would put others.

Even if society can anticipate and control most misuse of genetic data, we face a more insidious problem: a rising ethic of genetic determinism. For the past century, ideological currents have closely affected the nature versus nurture debate.

Widespread rejection of social Darwinism and institutionalized racism has buoyed the strong naturist sentiments of the past half century, but a growing proportion of the public, impressed by the successes of genetics, is likely to come to view genes as determinants of the human condition. Such an uncritical embrace of genetics will not be deterred by scientists' reminders that the powers of genetic predictions are limited. Environmental variations can cause genetically similar individuals to develop in dramatically different ways, and genetics will at best suggest only a probability of development for complex traits, such as those involved in behaviour and cognition. Those overlooking this will disastrously misjudge individual ability.

What a tragedy this would be! We have viewed our roots as interesting historical relics, hardly as rigid molds dictating all that we are and will be. Moreover, a belief that each of us is responsible for our own behaviour has woven our social fabric. Yet in coming years we will hear increasingly from those attributing 'bad' behaviour to inexorable biological forces. As a biologist, I find this a bitter prospect. The biological revolution of the past decades will spawn enormous benefits, but we will pay a price unless we craft an ethic that cherishes our spontaneity, unpredictability, and individual uniqueness.

Q 1. Which one of the following best expresses the main idea of the passage?

1)

The relationship between science and society leads to complex ethical questions that may either benefit or impair the development of each

2)

Society should understand that environmental conditions may cause genetically similar individuals to develop in dramatically different directions.

3)

The effort to analyse humans' genetic make-up could lead to a dangerous belief in genes as determinants of who we are and how we think.

4) The ability to analyse complex genetic information will ultimately lead to a fundamental understanding of human form and function.

Q 2. With which one of the following predictions about the biological revolution discussed in the passage would the author be most likely to agree?

1) The revolution will lead to gross injustices in society.

- 2) The revolution will bring greater good than harm to society.
 - 3) The revolution will not be as far-reaching as some believe.
 - 4) The revolution will be problematic as well as beneficial.
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Q 3. The author mentions the nature-versus-nurture debate primarily in order to:

- 1) demonstrate the inherent difficulty of predicting and preventing misuse of scientific data.
 - 2) supply a point of reference for an assessment of the validity of recent advances in genetics.
 - 3) cast aspersions as well as raise questions and doubts about the moral integrity of society.
 - 4) illustrate that the prevalent opinions can influence public interpretations of scientific issues.
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Q 4. The author's attitude toward the revolution discussed in the passage can best be characterized as:

- 1) concern that the revolution will suffer technical setbacks.
 - 2) apprehension about some of the revolution's likely effects.
 - 3) encouraged about the material benefits society will derive from it.
 - 4) surprise that the revolution enjoys wide public support.
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Direction (5-8): Study the following information and answer the questions that follow:

Ask anyone on the street: "what is Romanticism?" and you will certainly receive some kind of reply. Everyone claims to know the meaning of the word romantic. The word conveys notions of sentiment and sentimentality, a visionary or idealistic lack of reality. It connotes fantasy and fiction.

These meanings cause few problems in everyday life — indeed, few of us wonder about the meaning of Romanticism at all. Yet we use the expression freely and casually ("a romantic, candle-lit dinner"). But literary historians and critics as well as European historians have been quarrelling over the meaning of the word Romanticism for decades. One of the problems is that the Romantics were liberals and conservatives, revolutionaries and reactionaries. Some were preoccupied with God; others were atheistic to the core. Some began their lives as devout Catholics, lived as ardent revolutionaries and died as staunch conservatives. The expression Romantic gained currency during its own time, roughly 1780-1850. However, even within its own period of existence, few Romantics would have agreed on a general meaning. Perhaps this tells us something. To speak of a Romantic era is to identify a period in which certain ideas and attitudes arose, gained currency and in most areas of intellectual endeavor, became dominant. That is, they became the dominant mode of expression. Which tells us something else about the Romantics: expression was perhaps everything to them — expression in art, music, poetry, drama, literature and philosophy. Just the same, older ideas did not simply wither away. Romantic ideas arose both as implicit and explicit criticisms of 18th century Enlightenment thought. For the most part, these ideas were generated by a sense of inadequacy with the dominant ideals of the Enlightenment and of the society that produced them.

Romanticism appeared in conflict with the Enlightenment. You could go as far as to say that Romanticism reflected a crisis in Enlightenment thought itself, a crisis which shook the comfortable 18th century *philosophe* out of his intellectual single-mindedness. The Romantics were conscious of their unique destiny. In fact, it was self-consciousness which appears as one of the keys elements of Romanticism itself.

The *philosophes* were too objective — they chose to see human nature as something uniform. The *philosophes* had also attacked the Church because it blocked human reason. The Romantics attacked the Enlightenment because it blocked the free play of the emotions and creativity. The *philosophe* had turned man into a soulless, thinking machine — a robot. In a comment typical of the Romantic thrust, William Hazlitt (1778-1830) asked, "*For the better part of my life all I did was think.*" And William Godwin (1756-1836), a contemporary of Hazlitt's asked, "*what shall I do when I have read all the books?*" Christianity had formed a matrix into which medieval man situated himself. The Enlightenment replaced the Christian matrix with the mechanical matrix of Newtonian natural philosophy. For the Romantic,

the result was nothing less than the demotion of the individual. Imagination, sensitivity, feelings, spontaneity and freedom were stifled – choked to death. Man must liberate himself from these intellectual chains.

Q 5. How does the author use the arguments of the *philosophes* and the Romantics attacking the church and the Enlightenment respectively to make a point regarding the Romantics' problem with the *philosophes*?

- 1) By mentioning how both opposed the same thing – the Church's treatment of human beings as being uniform.
 - 2) By talking about how both opposed the Church on different grounds, which in the end were quite similar.
 - 3) By quoting the views of the leaders of the Romantics and the *philosophes* and showing how they actually meant the same thing.
 - 4)
By showing how one fought for logic and the other for sentiments thereby proving the Romantics' support of the spirit opposing dependence on rationality.
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Q 6. What specific instance of the Romantics' self-consciousness is mentioned by the author in the passage?

- 1)
The author talks of their acceptance of emotions and sentimentality, all of which is possible only in a faith that is about self-consciousness.
 - 2) The author mentions the Romantics' insistence on ideas and concepts, which is the best expression of self-consciousness.
 - 3) The author talks about the Romantics' awareness of their distinctive fate that was an important element of the ideology.
 - 4) The author points out the anomalies between the Romantics and their *philosophes* where self-consciousness is mentioned.
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Q 7. What makes the author deduce "for the Romantics, expression was everything"?

- 1) Passion was extremely important to the Romantics.
 - 2) The Romantics opposed Enlightenment and objectivity.
 - 3) The existence of atheism in the Romantics points to this.
 - 4) The Romantics believed in the freedom of human expression.
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Q 8. Based on the information set out in the passage, all of the following cannot be inferred with respect to the Romantics EXCEPT:

- 1)
The Romantics believed that habits, values, rules and standards imposed by a civilization and human thought have to be abandoned at all costs.
 - 2)
Romantics believed in diversity and uniqueness; that is, those traits which set one man apart from another and the expression of this individuality.
 - 3)
The Romantics yearned to reclaim human freedom, they were rebels and they knew it as they dared to march to the tune of a different drummer -- their own.
 - 4)
The romantic era was devoted to irrationality and "unreason" which had a detrimental impact on the purest rational science – classical political economy.
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Direction (9-12): Study the following information and answer the questions that follow:

We especially revere the genius of Shakespeare in the English-speaking world, but I'd like to focus on the genius of another writer, a Spanish one, Miguel de Cervantes, who shaped our world as well, and did so in ways that may not be apparent even to those aware of his

enormous literary influence. With the two parts of “Don Quixote,” published in 1605 and 1615 respectively, Cervantes created the world’s first bestseller, a novel that, in the words of the great critic Harold Bloom, “contains within itself all the novels that have followed in its sublime wake.”

As if that were not enough, in writing those volumes Cervantes did something even more profound: he crystallized in prose a confluence of changes in how people in early modern Europe understood themselves and the world around them. What he passed down to those who would write in his wake, then, was not merely a new genre but an implicit worldview that would infiltrate every aspect of social life: fiction.

What is fiction? And how does reading fiction affect how we experience the world?

The literary historian Luiz Costa Lima has argued that prior to the invention of fiction; narratives were largely measured against one overriding standard: the perceived truthfulness of their relation to the world. That truth was often a moral or theological one, and to the extent that narratives related the deeds of men, proximity to an image of virtue or holiness would be considered worthy of imitation, and distance from it worthy of opprobrium.

Fiction is different.

For a prose narrative to be fictional it must be written for a reader who knows it is untrue and yet treats it for a time as if it were true. The reader knows, in other words, not to apply the traditional measure of truthfulness for judging a narrative; he or she suspends that judgment for a time, in a move that Samuel Taylor Coleridge popularized as “the willing suspension of disbelief,” or “poetic faith.” Another way of putting this is to say that a reader must be able to occupy two opposed identities simultaneously: a naïve reader who believes what he is being told, and a savvy one who knows it is untrue.

In order to achieve this effect, the author needs to pull off a complex trick. At every step of the way, a fictional narrative both knows more and less than it is telling us. It speaks always with at least two voices, at times representing the limited perspective of its characters, at times revealing to the reader elements of the story unknown to some or all of those characters.

While writers prior to Cervantes deployed elements of this fictional template, he was the first to use the technique as a basis of a full-blown, extended narrative. In order to do this, Cervantes imported into the art of prose narration a ploy he learned from his favorite art form, the one he most desperately wished to excel at — the theater. Like a playwright including a play within a play, with characters dividing into actors and audience members on the stage, Cervantes made his book be about books, and turned his characters into readers of and characters in those books.

Q 9. All of the following explain how narratives were measured prior to the invention of fiction except:

- 1) A narrative was considered more worthy if it conveyed the prevalent reality of that time more accurately.
- 2) A narrative was considered more worthy if it adhered to and upheld the religious beliefs of the time.
- 3) A narrative was considered less worthy if it depicted behaviour that deviated from the image of the ideal man.
- 4) A narrative was considered less worthy if it depicted actions that went against moral or theological truths.

Q 10. According to the passage, which one of these is not true of Cervantes?

- 1) Cervantes’ biggest contribution to the world was the introduction of the fictional template in any form of narrative.
- 2) Cervantes may not be appreciated completely even by people who otherwise know of his considerable influence.
- 3) Cervantes borrowed elements from theatre in his writings, an art form that he was inspired by and wished to excel at.
- 4) According to some critics, novels that came after “Don Quixote” have been influenced by it in one way or another.

Q 11. Which of the following best exemplifies “the willing suspension of disbelief” as described in the passage?

1)

An astronomer who enjoys stories about alien civilizations even though he/she concedes there is no possibility of intelligent life on other planets.

2) A teenager who starts believing in vampires after reading a popular bestseller even though there is no evidence that they exist.

3)

A reporter who empathises with the plight of the victims after reading an account of genocides even if he/she knows that the account may be exaggerated.

4)

A politician who adopts the ideas of a famous statesman after reading his memoirs even though parts of the memoirs were fabricated.

Q 12. Identify the set of keywords that capture the flow of ideas in the passage.

1)

Exaggerated focus on Shakespeare- impact of "Don Quixote"- definition of fiction- different styles of narration – analysis of why prose is preferred.

2)

Cervantes' genius – impact of "Don Quixote" – definition of fiction – analysis of narratives that came before fiction – importance of theatre and playwrighting.

3)

Cervantes' genius – impact of "Don Quixote" –analysis of narratives that came before fiction- what constitutes fiction – influence of theatre on Cervantes.

4)

Shakespeare versus Cervantes – literary styles before fiction – definition of fiction – how does the fictional plot work – why Cervantes wrote the way he did.

Direction (13-16): Study the following information and answer the questions that follow:

Before turning to the use of manuscripts to keep knowledge secret in the Edo period, we need to keep in mind some aspects of the ecology of writing in Japan. Like other societies in East Asia except China, writing in Japan involved choices: which language to write in (literary Chinese or Japanese, or a mixture of the two) and which script to use (Chinese characters or the Japanese syllabaries, or a mixture of the two). Similarly, the production of texts also involved choices: manuscript, xylography (woodblock printing) or movable type. And these three technologies were closely connected, for xylography was in essence a means of reproducing handwriting and the pieces of wooden type used in movable-type printing in Japan reproduced individual handwritten characters. It was xylography that commercial publishers relied upon for most of the Edo period apart from the first thirty years, for it offered the flexibility of allowing illustrations and pronunciation glosses, both of which enhanced the reach and appeal of printed books. Since every xylographic book was printed with woodblocks which were carved from a handwritten original, it is entirely appropriate that Julie Nelson Davies and Linda Chance have described xylography as "manuscript in print". For this reason, throughout the Edo period the borderline between manuscript and print was fuzzy and the world of print was dominated by reproduced handwriting.

At first sight, the notion of secrecy seems to sit uncomfortably with the notion of a "public library of information", a term coined to refer to the use of print in seventeenth-century Japan. Xylography was used throughout the Edo period to put knowledge into the public domain, and this included maps, guidebooks, lists of products, and a whole host of other publications which made worldly knowledge easily accessible. This also applied to classical Japanese texts which had hitherto been confined to the scribal culture of the court: they, too, were put in the public domain for the first time in the early 17th century. There is no denying, therefore, that a lot of texts and much knowledge reached, for the first time, what can now be described as a "public". Yet, a great deal was not published and thus was held back from the public, as we will see. That prompts the question why there was a need for secrecy and what the origins of secrecy were in Japan.

The development of traditions of secrecy in knowledge systems in Japan is usually assigned to the second half of the Heian period, that is, the eleventh and twelfth centuries. It is usually linked with the transmission to Japan of esoteric schools of Buddhism which reserved

certain texts, and the knowledge they contained, for exposure only to initiates. Transmission of this knowledge was strictly limited and was conducted both orally as well as in the form of manuscripts. At around the same time, similar traditions of secrecy came to be applied to poetry composition. There may be a link between poetry composition and esoteric Buddhism that might explain this development, but no concrete evidence has yet been found.

13. "Xylography was used throughout the Edo period to put knowledge into the public domain, and this included maps, guidebooks, lists of products, and a whole host of other publications which made worldly knowledge easily accessible."

Q 13. Which one of the following statements best reflects the argument being made in this sentence?

- 1) Knowledge without being worldly cannot be considered to be valuable to the public at large.
 - 2) Public knowledge cannot be compromised with for the sake of new technologies.
 - 3) Technology offers up new ways to disseminate knowledge among the public.
 - 4) Maps form an important part of knowledge that should be imparted to the public.
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Q 14. The author of the passage is most likely to support which one of the following statements?

- 1) 17th century Japanese printing was secretive due to the way it was named.
 - 2) In Japan, the act of writing and converting it into a text was replete with alternatives.
 - 3) Publications during the Edo period were publicised compulsorily as per royal orders.
 - 4) Handwriting became obsolete once the print technology came into being.
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Q 15. Which one of the following statements best captures the main argument of the last paragraph of the passage?

- 1) Some strands of Buddhist thoughts are likely to have influenced Japanese poetry.
 - 2) Japanese poetry is secretive in nature due to its evolution and historical roots.
 - 3) Till recently, the art of poetry making was seldom discussed among the Japanese public.
 - 4) Japanese people composed poetry that was strictly meant to be enjoyed in solitude.
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Q 16. Based on the passage, we can infer that the author would be most supportive of which one of the following statements?

- 1) Woodblock printing had selective applications in dissemination of knowledge.
 - 2) Commercial printing during the early 17th century Japan favoured woodblock printing.
 - 3) Illustrations were very much in demand among the Japanese readership.
 - 4) The focus on poetry printing reduced access to printed works in Edo Japan.
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Q 17. Directions for question (17): The four sentences (labelled 1, 2, 3, and 4) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of four numbers as your answer.

- (1) A gaping hole was discovered in a 58-feet-long arm of the ISS, thought to be caused by an object too tiny to track and the incident came just eight months after the International Space Station (ISS) sidestepped another, larger piece of debris.
- (2) Decades of space exploration have left a shroud of space junk enveloping Earth and they're much more than a minor inconvenience—functional satellites, space shuttles that ferry astronauts back and forth and the International Space Station (ISS) all have to dodge and weave through the detritus.
- (3) Earth's debris field now includes 27,000 cataloged objects—from paint chips to spent rocket stages—all which threaten to damage spacefaring investments that cost millions of dollars.
- (4) Space debris is probably one of the most important environmental problems of our time, and it's a technological problem we've created, driven by our own choices.

Q 18. Directions for question (18): The four sentences (labelled 1, 2, 3, and 4) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of four numbers as your answer.

- (1) Most of the preparedness plans have a lot of weaknesses: they do not adequately address operational responsibility at the local level, for example, logistical aspects such as vaccination and anti-viral stockpiling, distribution, delivery and the maintenance of essential services.
- (2) Many countries do not have health systems that are strong enough to take on such a large task, therefore there will be a need to reinforce the capacity of health systems in these countries, as they will probably be affected early when a pandemic occurs.
- (3) The increasing mobility and migration on the one hand and the concentration of the world population in big cities on the other hand (by 2030, 70% of the world population will live in an urban context) means the healthcare system will be faced with new challenges as the global problems become apparent at the local level (glocalisation).
- (4) The developments lead to the need for "preparedness" focussed on the prevention and/or the rapid and appropriate response to disease outbreaks and disasters (e.g. pandemic influenza, bioterrorist activity).

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.

Radicals in their time, early Impressionists broke the picture-making rules of academic painting. They began by giving colours, freely brushed, primacy over line, drawing inspiration from the work of painters such as Eugene Delacroix. They also took the act of painting out of the studio and into the world. Previously, not only still lifes and portraits but also landscapes had been painted indoors, but the Impressionists found that they could capture the momentary and transient effects of sunlight by painting *en plein air*. They used short, "broken" brush strokes of pure and unmixed colour, not smoothly blended as was the custom at the time. Painting realistic scenes of modern life, they emphasized vivid overall effects rather than details.

1)

Eugene Delacroix was the inspiration behind the Impressionist movement which was characterised by the use of short, "broken" brush strokes of pure and unmixed colour, not smoothly blended as was the custom at the time.

2)

Impressionism was a radical departure from the existing customs of painting of that time, it was characterised by painting outdoors using short, “broken” brush strokes of pure and unmixed colour and depicting vivid overall effects.

3)

Previously, not only still lifes and portraits but also landscapes had been painted indoors, but the Impressionists found that they could capture the momentary and transient effects of sunlight by painting *en plein air*.

4)

Radicals in their time, early Impressionists broke the picture-making rules of academic painting drawing inspiration from the work of painters such as Eugene Delacroix who primarily painted indoors.

Q 20. Directions for question (20): Five sentences related to a topic are given below. Four of them can be put together to form a meaningful and coherent short paragraph. Identify the odd one out.

1. Such voices need to be acknowledged as storehouse of tales, which seek to narrate the history of community and family displacements from East Pakistan and their migration and settlements in India.
 2. Such narratives are significant in their own ways as they could alter perspectives of Indian partition studies itself.
 3. In the context of the history of Indian decolonisation, these narratives could unfold political claims in post-colonial India where utmost importance is attached to violent experiences for constituting claims for citizenship, rehabilitation, and participation in national identity.
 4. Despite its magnitude, the stories of displacement of ordinary people have not received adequate attention in historical research on northeast India.
 5. Partition of India was a major upheaval that affected the lives of millions in the east and rendered almost 60 million displaced.
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Q 21. Directions for question (21): The four sentences (labelled 1, 2, 3, and 4) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of four numbers as your answer.

1. Now the remains of one of the giants of the Cretaceous period, the triceratops, a kind of dinosaur and a herbivore despite its fearsome appearance, have gone on display in Paris before they are auctioned next month.
 2. Big John, as the dinosaur has been named, has a skull and bony collar measuring 2.62 metres long, 2 metres wide and weighing more than 700kg, two large horns measuring more than a metre, and 200 other assorted bones that have been painstakingly pieced together.
 3. As the plain is composed of sediment with no biological activity, Big John was mostly fossilised and preserved.
 4. The animal lived in Laramidia, an island continent that stretched from what is now Alaska to Mexico, and died in an ancient flood plain now known as the Hell Creek geological formation in South Dakota.
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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.

It is sometimes suggested, that existentialism just is this bygone cultural movement rather than an identifiable philosophical position; or, alternatively, that the term should be restricted to Sartre's philosophy alone. But while a philosophical definition of existentialism may not entirely ignore the cultural fate of the term, and while Sartre's thought must loom large in any account of existentialism, the concept does pick out a distinctive cluster of philosophical problems and helpfully identifies a relatively distinct current of twentieth- and now twenty-first century philosophical inquiry, one that has had significant impact on fields such as theology and psychology.

1)

As suggested by many, Existentialism is this bygone cultural movement rather than an identifiable philosophical position; or, alternatively, completely restricted to Sartre's philosophy alone.

2)

Although primarily identified with Sartre, Existentialism nevertheless does define a particular group of philosophies and has had an impact on the fields of theology and psychology.

3)

Although primarily identified with Sartre, Existentialism nevertheless does define a particular group of philosophies and identifies a relatively distinct current of philosophical inquiry.

4)

A philosophical definition of existentialism may not entirely ignore the cultural fate of the term that underlies theology and psychology but Sartre's thought must loom large in any case.

Q 23. Directions for question (23): Five jumbled up sentences related to a topic is 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 Academy Awards have a special category of "Best Adapted Screenplay", thereby underlining both the significance of films adapted from literary works and how an adapted script is significantly different and challenging from that of an original screenplay.
 2. Some of the greatest filmmakers in the world from Robert Bresson to Alfred Hitchcock, Andrei Tarkovsky, Jean-Luc Godard to Lucino Visconti have adapted literature, both ordinary and great, into cinematic masterpieces.
 3. Critical scholarship on Ray's work, most notably Chandak Sengoopta's, has often identified a clear transition from a firm, optimistic faith to utter disappointment in the example of industrial, urban modernity that Ray witnessed around himself during his middle and late career, especially following the end of newly independent India's progressive, aspirational era under Jawaharlal Nehru's premiership in 1964.
 4. It is imperative to remember Satyajit Ray by examining two of his brilliant cinematic adaptations, *Charulata* (1964) adapted from Rabindranath Tagore's novella, *Nashtonir* (Broken Nest) and *Mahanagar* (1963) an adaptation of Abatarnika (The decay/climb down), a short story by Narendranath Mitra.
 5. Not to miss that Ray's famous Apu trilogy was also an adaptation of Bibhuti Bhushan Bandhopadhyay's novel 'Pather Panchali'.
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Q 24. Directions for question (24): The passage given below is followed by four summaries. Choose the option that best captures the author's position.

I am not willing to forget about thinking. However attractive a claim may be, this attractiveness must be accompanied by credibleness, which is a function of provableness and trustworthiness before I let it shape my view. When credibleness is wanting, I reserve judgment until further notice and meanwhile accept reality as it appears to be, judging from facts and solid arguments, even if this appearance is not consistent with a so-called ideal world. Call me austere, a man of reason who associates his intellectual austerity with intellectual integrity. Having said this, the reverse attitude is common, especially in matters that are beyond the realm of experience and hence can neither be proven nor disproven.

- 1) Man must think for himself and make his own decisions.
 - 2) The realm of experience makes a man austere in his beliefs.
 - 3) Attractiveness and credibleness shape a man's trustworthiness.
 - 4) Intellectual integrity is the pathway to one's intellectual austerity.
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