

CAT

MBA PRO 2025

VARC

DPP: 2

Vocab building strategies

Direction (1 - 5) Read the following passage and answer the given questions.

To switch from sleep paralysis into lucid dreaming is no mean feat; it is hard to keep a cool head with a ghost sitting on top of you. I can rarely pinpoint the moment that terror becomes lucidity but, when it does, I am launched into the vast landscapes and vivid colours of my lucid dreams.

I often return to the same places, worlds that I have created. There is a city with a complex network of streets, elaborate houses, an underground system, a harbour and swimming pools. The whites, blues, yellows and greens are far more intense than any I have seen in waking life. And there are great natural landscapes: a coastline with high cliffs and forests. I know my way around. I could draw a map of these worlds. I can choose where to go and I can walk or fly. I populate these landscapes with people; be they familiar or fantastical, living or departed, I talk to them. I am fully conscious during these dreams.

My lucid dreams are often accompanied by sensations of flying, floating or leaping across the landscape. But sometimes I have another experience, similar in that it is characterised by flying and floating sensations, yet distinct. During a lucid dream I am 'intact' and moving around a dreamscape, whereas during these other experiences, I seem to physically twist or stand up and 'out of myself' and into my immediate surroundings. This sensation feels as real to me as it would if I were to stand up now – and it is experienced as fully alert

consciousness. I now understand this to be a form of out-of-body experience, or OBE.

With hindsight, I realise I've been having OBEs for some time. In one childhood memory, I'm lying both 'on' and 'under' my bed at the same time. Later, I willed the experience out of terror during the sleep paralysis itself. If I yell, but make no sound, I thought, if I feel, but nothing is touching me, if I move my arms, but they are still, then my paralysed body is, somehow, receiving sensations of movement from my brain. What would happen if I consciously willed this phenomenal body to twist out of my paralysed body? And I found that, in my mind at least, I could.

At first there were loud noises, buzzing and whooshing. At times it felt as if my brain was being sucked out of the top of my head, or that my whole body was being pulled backwards at high speed. I would panic and fight it, but each time I became a little braver. I would ride out the scary sounds and sensations, and find that they gave way to a pleasant feeling of being completely separate from my body.

I could see my bedroom, but in altered form. The plain wooden door had beautiful paintings on it; the trees in the garden were a different species or larger than normal. At times I seemed to be dragging myself around; at others I was light and moved with ease. During these OBEs, I wondered what would happen if I tried to push my body through my closed bedroom door, and I found that I could. I started to play with these sensations, to float



up to my bedroom ceiling or into the living room or out through the solid front door. I enjoyed the feeling of spinning around my house and garden. I understand the mind and body to be a complex biological and chemical entity, intertwined, yet my hallucinogenic nights suggested otherwise. What was this 'self' that appeared to get free? I was unnerved by a friend who suggested I stop leaving my body lest a 'lost soul' inhabit it while I was gone, blocking my return. But my fears were eased by talks with the experts. The neuroscience fascinated me, and set me free.

- Q1** Which word is the best antonym for **conscious**, as used in the sentence "*I am fully conscious during these dreams*"?
- (A) Aware (B) Lucid
(C) Unconscious (D) Mindful
- Q2** The phrase "*no mean feat*" is used in the first sentence of the passage. What does this phrase mean in this context?
- (A) A task that is easy
(B) An impressive achievement
(C) A trivial effort
(D) A minor struggle
- Q3** Which of the following can best be inferred about the author's attitude towards their out-of-body experiences (OBEs)?
- (A) The author is troubled by the idea of their consciousness separating from the body.
(B) The author sees the OBEs as an opportunity to explore consciousness outside physical limitations.
(C) The author believes the OBEs are a reflection of unresolved psychological issues.
(D) The author feels indifferent about the OBEs, viewing them as neither positive nor negative.

- Q4** What is the primary purpose of the passage?
- (A) To describe the author's journey from sleep paralysis to lucid dreaming and out-of-body experiences.
(B) To explain the neuroscience behind sleep paralysis and its connection to lucid dreams.
(C) To argue that out-of-body experiences are a form of dream manipulation.
(D) To highlight the psychological dangers of engaging in lucid dreaming and OBEs.
- Q5** Which of the following best describes the flow of the passage using key concepts?
- (A) Introduction of sleep paralysis, description of lucid dreams, transition to out-of-body experiences, exploration of sensations during OBEs, and conclusion with neuroscience insights.
(B) Description of lucid dreams, introduction of sleep paralysis, exploration of OBEs, neuroscience of dreams, final thoughts on psychological dangers.
(C) Sleep paralysis leading to OBEs, detailed exploration of OBEs, analysis of dream neuroscience, concluding with dangers of leaving the body.
(D) Exploration of sleep paralysis, psychological risks of lucid dreaming, connection to OBEs, focus on neuroscience explanations of OBEs.

Direction (6 - 10) Read the following passage and answer the given questions. Read the following passage and answer the questions that follow:

As a word, 'loneliness' is relatively new to the English language. One of the first uses was in William Shakespeare's tragedy Hamlet, which was written around 1600. Polonius beseeches



Ophelia: 'Read on this book, that show of such an exercise may colour your loneliness.' (He is counselling her to read from a prayer book, so no one will be suspicious of her being alone – here the connotation is of not being with others rather than any feeling of wishing that she was.)

Throughout the 16th century, loneliness was often evoked in sermons to frighten churchgoers from sin – people were asked to imagine themselves in lonely places such as hell or the grave. But well into the 17th century, the word was still rarely used. In 1674, the English naturalist John Ray included 'loneliness' in a list of infrequently used words, and defined it as a term to describe places and people 'far from neighbours'. A century later, the word hadn't changed much. In Samuel Johnson's A Dictionary of the English Language (1755), he described the adjective 'lonely' solely in terms of the state of being alone (the 'lonely fox'), or a deserted place ('lonely rocks') – much as Shakespeare used the term in the example from Hamlet above.

Until the 19th century, loneliness referred to an action – crossing a threshold, or journeying to a place outside a city – and had less to do with feeling. Descriptions of loneliness and abandonment were used to rouse the terror of nonexistence within men, to get them to imagine absolute isolation, cut off from the world and God's love. And in a certain way, this makes sense. The first negative word spoken by God about his creation in the Bible comes in Genesis after he made Adam: 'And the Lord God said, "It is not good that man is alone; I shall make him a helpmate opposite him."' In the 19th century, amid modernity, loneliness lost its connection with religion and began to be associated with secular feelings of alienation. The use of the term began to increase sharply after 1800 with the arrival of the Industrial Revolution, and continued to

climb until the 1990s until it levelled off, rising again during the first decades of the 21st century. Loneliness took up character and cause in Herman Melville's 'Bartleby, the Scrivener: A Story of Wall Street' (1853), the realist paintings of Edward Hopper, and T S Eliot's poem The Waste Land (1922). It was engrained in the social and political landscape, romanticised, poeticised, lamented.

- Q6** In the sentence "*Loneliness took up character and cause in Herman Melville's 'Bartleby, the Scrivener: A Story of Wall Street' (1853),*" which of the following words is closest in meaning to **character**?
- (A) Nature (B) Appearance
(C) Fiction (D) Actor
- Q7** Which of the following is the best antonym for **alienation**, as used in the sentence "*In the 19th century, amid modernity, loneliness lost its connection with religion and began to be associated with secular feelings of alienation*"?
- (A) Isolation (B) Connection
(C) Separation (D) Estrangement
- Q8** Which of the following can be most reasonably inferred from the passage?
- (A) The concept of loneliness was not perceived as a subjective emotional state until the Industrial Revolution reshaped societal structures.
- (B) John Ray's 1674 definition of "loneliness" suggests that people at the time were beginning to associate the term with feelings of existential isolation.
- (C) The shift in the meaning of "loneliness" was primarily driven by philosophical debates about the human condition during the Enlightenment era.



(D) The use of "loneliness" in Shakespeare's *Hamlet* already reflects the term's emotional complexity that would dominate its 19th-century usage.

Q9 Which of the following best describes the flow of the passage using key keywords?

- (A) Shakespeare, sermons, 17th century, Industrial Revolution, literature and art.
- (B) Hamlet, religious connotations, Industrial Revolution, alienation, Herman Melville.
- (C) Sermons, John Ray, Samuel Johnson, Bible, modernity.
- (D) Shakespeare, lonely fox, Bible, Edward Hopper, 21st century.

Q10 What is the predominant tone of the passage about the evolution of "loneliness" in the English language?

- (A) Nostalgic (B) Analytical
- (C) Humorous (D) Optimistic

Direction (11 - 15) Read the following passage and answer the given questions.

Read the following passage and answer the questions that follow:

Stories about good guys and bad guys that are implicitly moral – in the sense that they invest an individual's entire social identity in him not changing his mind about a moral issue – perversely end up discouraging any moral deliberation. Instead of anguishing over multidimensional characters in conflict – as we find in *The Iliad*, or the *Mahabharata* or *Hamlet* – such stories rigidly categorise people according to the values they symbolise, flattening all the deliberation and imagination of ethical action into a single thumbs up or thumbs down. Either a person is acceptable for Team Good, or he belongs to Team Evil.

Good guy/bad guy narratives might not possess any moral sophistication, but they do promote social stability, and they're useful for getting people to sign up for armies and fight in wars with other nations. Their values feel like morality, and the association with folklore and mythology lends them a patina of legitimacy, but still, they don't arise from a moral vision. They are rooted instead in a political vision, which is why they don't help us deliberate, or think more deeply about the meanings of our actions. Like the original Grimm stories, they're a political tool designed to bind nations together. It's no coincidence that good guy/bad guy movies, comic books and games have large, impassioned and volatile fandoms – even the word 'fandom' suggests the idea of a nation, or kingdom. What's more, the moral physics of these stories about superheroes fighting the good fight, or battling to save the world, does not commend genuine empowerment. The one thing the good guys teach us is that people on the other team aren't like us. In fact, they're so bad, and the stakes are so high, that we have to forgive every transgression by our own team in order to win.

When I talked with Andrea Pitzer, the author of *One Long Night: A Global History of Concentration Camps* (2017), about the rise of the idea that people on opposite sides of conflicts have different moral qualities, she told me: 'Three inventions collided to make concentration camps possible: barbed wire, automatic weapons, and the belief that whole categories of people should be locked up.' When we read, watch and tell stories of good guys warring against bad guys, we are essentially persuading ourselves that our opponents would not be fighting us, indeed they would not be on the other team at all, if they had any loyalty or valued human life. In short, we are rehearsing the idea that moral



qualities belong to categories of people rather than individuals. It is the Grimms' and von Herder's vision taken to its logical nationalist conclusion that implies that 'categories of people should be locked up'. Watching Wonder Woman at the end of the 2017 movie give a speech about preemptively forgiving 'humanity' for all the inevitable offences of the Second World War, I was reminded yet again that stories of good guys and bad guys actively make a virtue of letting the home team in a conflict get away with any expedient atrocity.

Q11 In the sentence *"Their values feel like morality, and the association with folklore and mythology lends them a patina of legitimacy,"* which of the following is closest in meaning to **patina**?

- (A) Gloss (B) Tarnish
(C) Layer (D) Foundation

Q12 Which of the following is the best antonym for **deliberation**, as used in the sentence *"They don't help us deliberate, or think more deeply about the meanings of our actions."*?

- (A) Thoughtfulness (B) Rashness
(C) Discussion (D) Reflection

Q13 The passage uses the phrase *"flattening all the deliberation and imagination of ethical action into a single thumbs up or thumbs down."* What does this phrase mean in the context of the passage?

- (A) Encouraging people to think deeply about ethical issues
(B) Reducing complex moral issues to overly simplistic decisions
(C) Preventing any moral judgment or decision-making
(D) Allowing people to explore many dimensions of ethical questions

Q14 What is the primary purpose of the passage?

- (A) To explain how good guy/bad guy narratives are politically motivated and undermine moral deliberation.
(B) To argue that modern superhero movies promote genuine moral empowerment.
(C) To analyze the historical impact of Grimm's stories on modern conflict resolution.
(D) To discuss Andrea Pitzer's views on the creation of concentration camps.

Q15 How does the author's discussion of Andrea Pitzer's work relate to the idea that good guy/bad guy stories promote political visions rather than moral ones?

- (A) Pitzer's analysis of concentration camps shows how political visions driven by dehumanizing opponents can manifest in extreme social actions, reflecting the divisive nature of good guy/bad guy narratives.
(B) Pitzer's focus on the technological advancements that enabled concentration camps mirrors how good guy/bad guy stories use modern storytelling techniques to create political divides.
(C) Pitzer's argument about the invention of concentration camps is used to highlight how narratives built on loyalty to one's group can devolve into the justification of extreme political actions.
(D) The rise of concentration camps, as discussed by Pitzer, serves as a parallel to how good guy/bad guy narratives evolve into societal norms where moral deliberation is absent



Answer Key

Q1 C
Q2 B
Q3 B
Q4 A
Q5 A
Q6 A
Q7 B
Q8 A

Q9 A
Q10 B
Q11 A
Q12 B
Q13 B
Q14 A
Q15 A



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Hints & Solutions

Note: scan the QR code to watch video solution

Q1. Text Solution:

The word **conscious** in the sentence "*I am fully conscious during these dreams*" refers to the narrator being aware and mentally alert during the lucid dreaming state. The task here is to find the best antonym (opposite) for **conscious**, which would represent a state where the person is not aware or alert.

- **A) Aware:** This is a synonym, not an antonym. To be aware means to be conscious or attentive, so it cannot be the correct answer.
- **B) Lucid:** Like "aware," this word is also related to being clear-headed and conscious. Therefore, it's not the opposite.
- **C) Unconscious:** This is the correct antonym. To be unconscious means to be unaware or in a state where you are not mentally alert, which directly contrasts with being conscious.
- **D) Mindful:** This word is related to being conscious and aware, making it similar to "conscious," not opposite.

Thus, the best antonym is **C) Unconscious** because it represents a state of not being aware, which is the direct opposite of "conscious."

Video Solution:



Q2. Text Solution:

The phrase "**no mean feat**" is used in the sentence "*To switch from sleep paralysis into lucid dreaming is no mean feat; it is hard to keep a cool head with a ghost sitting on top of you.*" The phrase is idiomatic, meaning that it should not be interpreted literally but understood in its figurative sense.

- **A) A task that is easy:** This is the opposite of what the idiom suggests. "No mean feat" indicates something is difficult or impressive, so this option is incorrect.
- **B) An impressive achievement:** This is the correct interpretation of the idiom. "No mean feat" means that the task is quite challenging and accomplishing it is notable or impressive.
- **C) A trivial effort:** This option suggests the task is minor and insignificant, which is the opposite of what the idiom conveys. "No mean feat" emphasizes the difficulty, so this option is incorrect.
- **D) A minor struggle:** While this option mentions "struggle," the phrase "no mean feat" implies more than just a small challenge—it highlights that the task is significant or difficult, so this option is also incorrect.

Thus, the correct answer is **B) An impressive achievement**, because "no mean feat" is used to describe something that requires considerable effort and skill, making it impressive when accomplished.

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Q3. Text Solution:

Solution:

- A. **Incorrect:** While the author does express initial fear, the passage goes on to suggest that this fear lessens over time. The passage doesn't indicate sustained trouble regarding OBEs.
- B. **Correct:** The author describes enjoying the sensations of OBEs, consciously experimenting with them (e.g., floating through doors and ceilings). The author's curiosity and willingness to "play with these sensations" indicate an exploration of consciousness.
- C. **Incorrect:** The passage does not hint at unresolved psychological issues but rather presents the experiences as phenomena that the author analyzes and accepts.
- D. **Incorrect:** Indifference is not reflected. The author moves from fear to fascination, indicating engagement rather than detachment.

Video Solution:



Q4. Text Solution:

Correct Answer: A) To describe the author's journey from sleep paralysis to lucid dreaming and out-of-body experiences.

Explanation:

- **A** is correct because the passage narrates the author's personal experiences with sleep paralysis, lucid dreaming, and out-of-body experiences (OBEs). The entire passage is focused on these phenomena and how the author transitioned from one to the other, with vivid descriptions of the sensations involved.
- **B** is incorrect because although neuroscience is mentioned briefly towards the end, the passage doesn't focus on explaining the scientific background of sleep paralysis or lucid dreams.
- **C** is incorrect because the passage doesn't present out-of-body experiences as dream manipulation. It focuses more on the author's subjective experiences rather than framing it as a form of control or manipulation.
- **D** is incorrect because the passage doesn't emphasize the psychological dangers of lucid dreaming or OBEs. The author's fears are mentioned, but they are quickly dismissed after consultations with experts.



Video Solution:**Q5. Text Solution:**

Correct Answer: A) Introduction of sleep paralysis, description of lucid dreams, transition to out-of-body experiences, exploration of sensations during OBEs, conclusion with neuroscience insights.

Explanation:

- **A** is correct because it captures the structure of the passage clearly. The passage begins with the author's experience of sleep paralysis, transitions into a description of their lucid dreams, then moves on to out-of-body experiences (OBEs), and ends with reflections on the neuroscience behind these phenomena.
- **B** is incorrect because the introduction of sleep paralysis happens at the beginning, not after the description of lucid dreams. Also, the passage doesn't conclude with psychological dangers.
- **C** is incorrect because the passage doesn't conclude with the dangers of leaving the body, and the flow from sleep paralysis to OBEs is not the main focus until after lucid dreaming is explained.
- **D** is incorrect because the passage doesn't emphasize the psychological risks of lucid dreaming, nor is the focus solely on the neuroscience of OBEs.

Video Solution:**Q6. Text Solution:**

In the sentence "*Loneliness took up character and cause in Herman Melville's 'Bartleby, the Scrivener: A Story of Wall Street' (1853),*" the word **character** refers to the distinct qualities or nature of loneliness as it is portrayed in literature and art. It is used in a figurative sense to describe how loneliness was represented and given depth in different forms of expression.

- **A) Nature:** This is the correct answer. "Nature" is a synonym for "character" in this context, as it refers to the inherent qualities or essence of loneliness as explored in literature and art.
- **B) Appearance:** This option is incorrect because "appearance" refers to the physical look of something, which is not the intended meaning here.
- **C) Fiction:** While "Bartleby" is a work of fiction, this option is incorrect. "Character" in this case does not refer to a fictional person but to the qualities or representation of loneliness.
- **D) Actor:** This is also incorrect. "Character" in this context does not refer to a person playing a role, but to the abstract qualities of loneliness.

Thus, **A) Nature** is the best synonym because it captures the essence or inherent qualities of loneliness, which the passage is describing.

Video Solution:



Q7. Text Solution:

The word **alienation** in the sentence *"In the 19th century, amid modernity, loneliness lost its connection with religion and began to be associated with secular feelings of alienation"* refers to a sense of isolation or estrangement, where individuals feel disconnected from others or society.

- **A) Isolation:** This is a synonym, not an antonym. "Isolation" means being separated or detached, which is closely related to alienation.
- **B) Connection:** This is the correct answer. "Connection" is the opposite of alienation, as it refers to being linked or associated with others, fostering a sense of belonging rather than estrangement.
- **C) Separation:** This is incorrect because "separation" is also a synonym of alienation, suggesting distance or division from others.
- **D) Estrangement:** This is another synonym. "Estrangement" refers to being alienated or distanced from others, so it cannot be the opposite of alienation.

Thus, **B) Connection** is the best antonym, as it represents a sense of unity or belonging, the opposite of alienation.

Video Solution:



Q8. Text Solution:

Correct Answer: A

Let's go through each option in detail.

- **A.** The concept of loneliness was not perceived as a subjective emotional state until the Industrial Revolution reshaped societal structures.
 - **Explanation:** This option is the correct inference based on the passage, which discusses how the term "loneliness" was originally tied to physical isolation or being alone, and only later (in the 19th century) came to be associated with emotional feelings of alienation. The Industrial Revolution is mentioned as the turning point when this shift occurred, leading to a rise in the modern emotional understanding of loneliness. Therefore, this inference is well-supported by the text.
- **B.** John Ray's 1674 definition of "loneliness" suggests that people at the time were beginning to associate the term with feelings of existential isolation.
 - **Explanation:** This is **incorrect** because Ray's definition, as cited in the passage, describes loneliness in terms of being physically distant from neighbors. There's no indication that existential isolation or emotional connotations were



part of the understanding of "loneliness" at that time.

- **C.** The shift in the meaning of "loneliness" was primarily driven by philosophical debates about the human condition during the Enlightenment era.
 - **Explanation:** This is **incorrect** because the passage doesn't mention the Enlightenment or suggest that philosophical debates were the primary driver of the shift in meaning. Instead, it attributes the change to societal and industrial developments in the 19th century.
- **D.** The use of "loneliness" in Shakespeare's *Hamlet* already reflects the term's emotional complexity that would dominate its 19th-century usage.
 - **Explanation:** This is **incorrect** because the passage explains that in Shakespeare's *Hamlet*, the word "loneliness" was used to refer to being physically alone, not emotionally isolated. The emotional complexity of the term came later in the 19th century, so this interpretation is anachronistic.

Video Solution:



Q9. Text Solution:

Correct Answer:

A) **Shakespeare**, sermons, 17th century, **Industrial Revolution**, literature and art.

Detailed Explanation:

The passage traces the historical evolution of the word '**loneliness**' and how its meaning has changed over time. Let's break down the flow of the passage based on **key concepts**:

1. Shakespeare:

The passage opens with the introduction of '**loneliness**' as a relatively new word, first used around 1600 by **Shakespeare** in *Hamlet*. This sets the historical context for how the term was initially understood to mean simply "being alone," without any deep emotional connotations.

2. Sermons:

Next, the passage discusses how the word was used in religious **sermons** throughout the 16th century to evoke fear by encouraging churchgoers to imagine themselves in lonely places like hell or the grave. This reflects how the word carried more spiritual and moral weight rather than emotional or psychological meanings.

3. 17th Century:

Moving forward, the passage explains that in the **17th century**, the word '**loneliness**' was still rarely used, and it primarily referred to physical isolation—being "far from neighbors," as noted by John Ray and Samuel Johnson.

4. Industrial Revolution:

The **Industrial Revolution** (19th century) is a turning point in the passage. Here, the meaning of loneliness shifts from physical isolation or religious fear to a more secular sense of **alienation** and disconnection from society, driven by the changes in modern life. This shift reflects how industrialization began



to shape people's emotions and psychological state, rather than just their physical conditions.

5. Literature and Art:

The passage concludes by showing how **loneliness** became a central theme in **literature and art**, citing authors like **Herman Melville**, painters like **Edward Hopper**, and poets like **T. S. Eliot**. These artists and writers used loneliness to express modern feelings of isolation and alienation, further reflecting how the meaning of the word evolved.

Why A is Correct:

- **A** accurately captures the progression of the passage, beginning with **Shakespeare** (the first recorded use of "loneliness"), moving to its use in religious **sermons**, then exploring its meaning during the **17th century**, before shifting to the major transformation during the **Industrial Revolution**. Finally, the passage ends with the influence of loneliness in **literature and art**.

Why the Other Options are Incorrect:

- **B** introduces **Hamlet** and **religious connotations** correctly but misses the explicit discussion of the **17th century** before jumping to **alienation** and **Herman Melville**. The flow skips important chronological developments and focuses too heavily on later concepts like alienation.
- **C** emphasizes **sermons** and mentions figures like **John Ray** and **Samuel Johnson**, but it incorrectly implies that the discussion about the **Bible** leads directly into modernity, skipping the transition through the **Industrial**

Revolution and its impact on the emotional meaning of loneliness.

- **D** focuses too much on isolated keywords like the '**lonely fox**' and skips the critical points about the Industrial Revolution and the shift in meaning of loneliness, particularly the influence of **literature and art**. While it mentions **Edward Hopper**, it doesn't accurately reflect the overall flow of the passage.

Conclusion:

The best description of the passage's flow is represented by **A**: it follows the historical and thematic progression of loneliness from **Shakespeare's** time, through religious **sermons**, the **17th century**, and finally its modern interpretation during the **Industrial Revolution** and in **literature and art**.

Video Solution:



Q10. Text Solution:

Solution: B

Option A: Nostalgic

- **Meaning of Nostalgic:** A nostalgic tone is sentimental, looking back on the past with fondness or yearning.
- **Analysis:** The passage does discuss the history and past uses of the word "loneliness," but it does so in a factual and objective manner rather than with



any sense of longing or sentimentality. The tone is not wistful or longing for how things used to be, which would be typical of nostalgia.

- **Conclusion: Incorrect** — The passage does not express any emotional attachment or fondness for the past.

Option B: Analytical

- **Meaning of Analytical:** An analytical tone examines a subject carefully, breaking down information and presenting facts in a logical, objective manner.
- **Analysis:** The passage explores the historical development of "loneliness," providing detailed examples from literature, religion, and language evolution. It presents objective, factual information, and traces changes in meaning without emotion or bias. The purpose is to inform and explain, not to evoke any specific feeling. This methodical examination of the evolution of a word's meaning is characteristic of an analytical tone.
- **Conclusion: Correct** — The passage's intent is to analyze the changes in the meaning and cultural significance of "loneliness," fitting the analytical tone well.

Option C: Humorous

- **Meaning of Humorous:** A humorous tone would use wit or light-heartedness to entertain or amuse the reader.
- **Analysis:** There is no attempt at humor, jokes, or light-hearted commentary in this passage. The content is straightforward and factual, with a serious tone discussing topics like religious sermons, literary works, and

feelings of alienation. The tone is far from humorous.

- **Conclusion: Incorrect** — The passage does not aim to entertain or amuse and has no elements of humor.

Option D: Optimistic

- **Meaning of Optimistic:** An optimistic tone is hopeful, emphasizing positive aspects and looking towards the future with hope.
- **Analysis:** The passage focuses on the historical and cultural changes in the meaning of "loneliness," including aspects like alienation and isolation. It neither presents a positive outlook nor expresses hope for the future. The passage is focused on explanation rather than promoting a positive or hopeful view.
- **Conclusion: Incorrect** — The tone is not hopeful or uplifting, which would be expected in an optimistic tone.

Final Answer:

The correct answer is **B. Analytical** because the passage is a detailed examination of the historical evolution of the word "loneliness," without any emotion, humor, or hope. It breaks down information logically, showing the development of language over time, which is characteristic of an analytical tone.

Video Solution:





Q11. Text Solution:

In the sentence *"Their values feel like morality, and the association with folklore and mythology lends them a patina of legitimacy,"* the word **patina** is used metaphorically to describe the superficial layer or appearance of something that gives it an air of authenticity or legitimacy.

- **A) Gloss:** This is the correct answer. "Gloss" refers to a superficial shine or a polished appearance, which is similar to how "patina" refers to a thin layer that gives something the appearance of being genuine or legitimate.
- **B) Tarnish:** This is incorrect. "Tarnish" refers to something being spoiled or discolored, which is the opposite of what "patina" means in this context.
- **C) Layer:** While this option is partially correct (patina can literally mean a thin layer), it doesn't fully capture the metaphorical sense of "patina" here, which suggests an illusion of authenticity or legitimacy.
- **D) Foundation:** This is incorrect. A "foundation" implies a base or support structure, which is much deeper than the superficial layer suggested by "patina."

Thus, **A) Gloss** is the best synonym for "patina" as it conveys the idea of a superficial but polished appearance of legitimacy.

Video Solution:



Q12. Text Solution:

The word **deliberation** in the sentence *"They don't help us deliberate, or think more deeply about the meanings of our actions"* refers to the process of careful consideration and thoughtful discussion.

- **A) Thoughtfulness:** This is a synonym, not an antonym. "Thoughtfulness" aligns with careful thinking, which is the essence of deliberation.
- **B) Rashness:** This is the correct answer. "Rashness" refers to making decisions hastily or without careful thought, which is the opposite of deliberate, thoughtful consideration.
- **C) Discussion:** This is incorrect. "Discussion" involves talking through ideas, which is part of the deliberation process and cannot be considered an antonym.
- **D) Reflection:** This is also a synonym, not an antonym. "Reflection" involves thoughtful consideration, which aligns with deliberation.

Thus, **B) Rashness** is the best antonym for "deliberation" as it describes making decisions quickly and without due thought.

Video Solution:





Q13. Text Solution:

The phrase "*flattening all the deliberation and imagination of ethical action into a single thumbs up or thumbs down*" is used in the passage to describe how good guy/bad guy narratives oversimplify complex moral decisions.

- **A) Encouraging people to think deeply about ethical issues:** This is incorrect. The phrase refers to reducing moral complexity, not encouraging deep thought.
- **B) Reducing complex moral issues to overly simplistic decisions:** This is the correct answer. The phrase suggests that nuanced, multidimensional moral deliberation is being reduced to a binary choice (thumbs up or thumbs down), which oversimplifies the complexity of ethical decision-making.
- **C) Preventing any moral judgment or decision-making:** This is incorrect. The phrase does not suggest preventing moral judgments entirely, but rather oversimplifying them.
- **D) Allowing people to explore many dimensions of ethical questions:** This is incorrect. The phrase actually implies the opposite—that people are not exploring multiple dimensions but are instead making simplified decisions.

Thus, **B) Reducing complex moral issues to overly simplistic decisions** best captures the

meaning of the phrase in the passage.

Video Solution:



Q14. Text Solution:

Correct Answer: A) To explain how good guy/bad guy narratives are politically motivated and undermine moral deliberation.

Explanation:

- **A** is correct because the passage discusses how stories that divide characters into good and bad discourage moral complexity and deliberation, emphasizing instead their use as political tools to promote group unity, nationalism, and justification for violence. The author contrasts this with morally complex narratives like *The Iliad* or *Hamlet*.
- **B** is incorrect because the passage argues the opposite: that superhero movies and good guy/bad guy stories do not promote genuine moral empowerment.
- **C** is incorrect because the passage does not focus on the historical impact of Grimm's stories specifically, but rather how such simplistic narratives fit into a broader political context.
- **D** is incorrect because although Andrea Pitzer's views are mentioned, they serve as a supporting point rather than the main focus of the passage.



Video Solution:**Q15. Text Solution:****Correct Answer: A****Explanation:**

The passage introduces Andrea Pitzer's work to demonstrate how political visions, rather than moral deliberations, drive extreme social actions such as concentration camps. The association between these actions and the dehumanization that occurs in good guy/bad guy narratives is a central point.

- **Option A** is correct because it directly connects Pitzer's analysis to the author's argument about how political visions (rooted in the dehumanization of opponents) lead to extreme social

consequences like concentration camps. The narratives reflect this divisive political vision.

- **Option B** brings in the role of technology, which is not the focus of the passage's argument. The focus is on the political and moral dimensions, not on technological advancements.
- **Option C** discusses loyalty but misses the key point about political versus moral visions, which is the heart of the argument in relation to Pitzer's work.
- **Option D** talks about the evolution of societal norms but fails to directly link the concept of dehumanization in political visions, which is central to both Pitzer's and the author's arguments.

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