

Music, when soft voices die, vibrates in memory

It happens far more to very successful people. When their careers are **on the ascendant**, people know everything about them — fame, money, lifestyle, talent, and personal life. But when their rising star begins to **sink**, they have to suffer the **humiliation** of painful **anonymity**. Politics, art, culture, business or a profession — this is, for human beings, a universal truth. But, **perhaps**, it is most **evident** in the world of films, where success is **meteoric**, **overwhelming** and **heady**; but equally, the descent can be **precipitate**, cruel and sudden.

In this context, **the lives** of two of the most iconic music composers of Bollywood **come** to mind: RD Burman (1939-94) and OP Nayyar (1926-2007). Burman, popularly known as Pancham, had **immense** talent and **impeccable** musical **lineage**. The son of the great composer, SD Burman, he received training also from the sarod genius Ustad Ali Akbar Khan and the tabla maestro Samta Prasad. From the 1960s to the late 1980s, he ruled the musical world of Mumbai cinema, composing music for a record 331 films, including the chartbuster, Sholay (1975). It was Teesri Manzil (1966) that **catapulted** him to the top, **highlighting** his ability to bring a new **zing** of creative experimentation and talent in the fairly predictable world of film music until then.

Film producers lined up to sign him up, including **prominently**, Nasir Hussain and Subhash Ghai. Lyricists wanted his music, and I know personally what great respect Gulzar and Pancham held for each other. In 1980, Pancham married Asha Bhosle, and together they created magic. But by the late 1980s, destiny began, as it must, to **take a turn**. Many films featuring his music flopped. **Nasir Hussain**, who had done every film after Teesri Manzil with RD, **dropped** him and chose the relatively unknown composer Anand-Milind for his superhit, Qayamat Se Qayamat Tak (1988). Subhash Ghai, too, preferred composers Laxmikant-Pyarelal for his new film Ram Lakhan, even though he had promised it to Pancham, who now had the unfamiliar experience of being without work. In 1988, he gave **hauntingly** beautiful music to Gulzar's lyrics for the film Ijazat, but Asha Bhosle the singer, and Gulzar, got the Filmfare awards, not Pancham. The same year Pancham suffered a massive heart attack. For the **remarkable** music of the film, 1942: A Love Story, he got the Filmfare award, but **posthumously**.

OP Nayyar, who had no formal training in music, **was** a generation before Pancham, Bollywood's highest-billed composer. In 1958, he got the Filmfare award for the film Naya Daur. Earlier, a **spree** of musical hits **in association with** director-actor Guru Dutt created a sensation. Even today, who can **resist** the **appeal** of songs like Jaane kahan mera jigar gaya ji, in Mr and Mrs 55 (1955), or, Aye dil hai mushkil jeena yahan, CID (1956), or the music of films like Tumsa Nahin Dekha (1957), Phir Wahi Dil Laya Hoon (1964), Bahare Phir Bhi Aayengi (1965) and Mere Sanam (1965).

And then came the decline. In 1974, his long-term **relationship** with Asha Bhosle — who **curiously** played a key role in the life of both Pancham and OP — **broke**. The film offers **petered out**. The last

song Asha sang for him was the **poignant** composition, Chain se hum ko kabhi aap ne jeene na diya. She got the Filmfare award for it but did not attend the function to receive it. OP accepted the award on her behalf but threw it out of the car on his way home.

Near **penury** **stared** at him. He had to move out in 1979 from his house in Churchgate, stay at a **seedy** hotel, move in with a little-known but talented **chorus** singer who had worked with him, Madhu Joglekar (with whom too he **parted ways** in 1996), and then become a paying guest with a family. Years of **oblivion** followed. He died of a heart attack in 2007. As per his wish, no one from his **estranged** family — his wife and four children — attended his **cremation**.

Fame and glory are **ephemeral** in life. Truly has Rahat Indori said: Jo aaj sahib-e-masnad hain kal nahin honge/ Kirayedaar hain zaati makaan thodi hai (Those **enthroned** today will by tomorrow be gone/ They are not owners, but **tenants**, on a short **sojourn**). [Practice Exercise]

- **Seedy** (adjective) – Dingy, sordid, shabby, squalid, sleazy, dodgy गंदा
- Red/blue coloring of words in the sentence indicates subject verb relationship; where 'red' denotes 'subject' and 'blue' denotes 'verb'.

Vocabulary

1. **Vibrate** (verb) – Shake, tremble, quiver, resonate, pulsate कंपन करना
2. **On the ascendant** (phrase) – Rising, growing, advancing, flourishing, progressing बढ़ती स्थिति में
3. **Sink** (verb) – Decline, fall, drop, plunge, submerge गिरना
4. **Humiliation** (noun) – Shame, disgrace, embarrassment, indignity, dishonor अपमान
5. **Anonymity** (noun) – Namelessness, obscurity, invisibility, incognito, facelessness गुमनामी
6. **Perhaps** (adverb) – Maybe, possibly, conceivably, probably, perchance शायद
7. **Evident** (adjective) – Clear, obvious, apparent, noticeable, visible स्पष्ट
8. **Meteoric** (adjective) – Sudden, rapid, swift, blazing, spectacular तीव्र गति से बढ़ता
9. **Overwhelming** (adjective) – Intense, overpowering, enormous, staggering, vast अत्यधिक
10. **Heady** (adjective) – Exciting, intoxicating, exhilarating, stimulating, thrilling जोशीला
11. **Precipitate** (adjective) – Sudden, abrupt, hasty, rapid, impulsive आकस्मिक
12. **Immense** (adjective) – Huge, vast, massive, enormous, tremendous विशाल
13. **Impeccable** (adjective) – Flawless, perfect, faultless, immaculate, exemplary निर्दोष
14. **Lineage** (noun) – Ancestry, heritage, descent, family background, genealogy वंशावली
15. **Catapult** (verb) – Propel, launch, hurl, thrust, shoot उछाल देना
16. **Highlight** (verb) – Emphasize, underline, stress, accentuate, spotlight जोर देना
17. **Zing** (noun) – Energy, vitality, liveliness, enthusiasm, spark जोश
18. **Prominently** (adverb) – Clearly, conspicuously, notably, visibly, evidently प्रमुख रूप से
19. **Take a turn** (phrase) – Change direction, shift, alter course, undergo a change मोड़ लेना
20. **Hauntingly** (adverb) – Memorably, evocatively, poignantly, eerily, touchingly यादगार ढंग से
21. **Remarkable** (adjective) – Extraordinary, exceptional, notable, outstanding, striking उल्लेखनीय
22. **Posthumously** (adverb) – After death, post-mortem, belatedly मरणोपरांत

23. **Spree** (noun) – Flurry, binge, burst, bout, rush तेजी
24. **In association with** (phrase) – In partnership with, in collaboration with, along with, together with के सहयोग में
25. **Resist** (verb) – Oppose, defy, withstand, fight, struggle against विरोध करना
26. **Appeal** (noun) – Attraction, charm, allure, magnetism, fascination आकर्षण
27. **Curiously** (adverb) – Interestingly, unusually, oddly, strangely, peculiarly आश्चर्यजनक रूप से
28. **Peter out** (phrasal verb) – Fade, diminish, dwindle, taper off, die down धीरे-धीरे समाप्त होना
29. **Poignant** (adjective) – Touching, moving, emotional, heartrending, stirring मार्मिक
30. **Penury** (noun) – Poverty, destitution, deprivation, indigence, hardship गरीबी
31. **Stare** (at) (verb) – Gaze, look, peer, glower, scrutinize घूरना
32. **Part ways** (phrase) – Separate, split, break up, go different ways, diverge अलग हो जाना
33. **Oblivion** (noun) – Forgetfulness, obscurity, anonymity, neglect, amnesia गुमनामी
34. **Estranged** (adjective) – Alienated, separated, distant, isolated, detached दूर हो चुका
35. **Cremation** (noun) – Incineration, burning, funeral rite, burial alternative दाह संस्कार
36. **Ephemeral** (adjective) – Short-lived, temporary, fleeting, transient, momentary क्षणिक
37. **Enthroned** (verb) – Install, crown, inaugurate, raise, exalt गद्दी पर बैठाना
38. **Tenant** (noun) – Renter, leaseholder, lodger, occupant, boarder किरायेदार
39. **Sojourn** (noun) – Stay, visit, stopover, residence, temporary stay अस्थायी प्रवास

Summary of the Editorial

1. **Ephemeral Fame:** Successful people experience a dramatic fall from grace when their careers decline, facing anonymity and humiliation.
2. **Film Industry Example:** This is particularly evident in the film industry, where success is meteoric but downfall is swift and cruel.
3. **Focus on RD Burman:** The editorial highlights the case of RD Burman, a legendary music composer with immense talent and lineage.
4. **Early Success and Recognition:** Burman's career soared with hits like "Teesri Manzil" and collaborations with renowned filmmakers like Nasir Hussain and Subhash Ghai.
5. **Creative Peak and Decline:** He achieved peak success in the 1970s but faced a decline in the late 1980s with film flops and lost opportunities.
6. **Personal and Professional Challenges:** Burman faced personal setbacks including a heart attack and the loss of key collaborators.
7. **OP Nayyar's Journey:** The editorial also focuses on OP Nayyar, another iconic composer who rose to fame with hits like "Mr. and Mrs. 55" and collaborations with Guru Dutt.
8. **Asha Bhosle's Role:** Asha Bhosle played a significant role in the lives of both composers, both professionally and personally.
9. **Decline and Isolation:** Nayyar also experienced a decline in his career, facing financial hardship and isolation.
10. **Heartbreaking End:** Both composers died of heart attacks, facing loneliness and estrangement from their families.
11. **The Reality of Fame:** The editorial emphasizes the fleeting nature of fame and the importance of humility.
12. **Rahat Indori's Quote:** The editorial concludes with a poignant quote by Rahat Indori highlighting the transient nature of success and the importance of humility.
13. **Human Condition:** The editorial explores the universal human experience of the rise and fall of fame and the challenges of dealing with its consequences.
14. **Importance of Humility:** The editorial serves as a reminder of the ephemeral nature of fame and the importance of maintaining humility throughout one's journey.
15. **A Cautionary Tale:** The stories of Burman and Nayyar serve as cautionary tales about the pitfalls of fame and the importance of preparing for potential setbacks.

Practice Exercise: SSC Pattern Based

[Editorial Page]

1. **What is the tone of the passage?**
 - A. Nostalgic
 - B. Sarcastic
 - C. Celebratory
 - D. Critical

2. **Why did OP Nayyar face financial hardships later in his life?**
 - A. Lack of musical talent
 - B. Decline in film offers and a broken relationship with Asha Bhosle
 - C. Competition from younger composers
 - D. Health issues that affected his work

3. **Match the following events with their corresponding descriptions based on the passage:**

Events	Descriptions
1. Filmfare award for 1942: A Love Story	A. Won posthumously
2. Relationship with Asha Bhosle	B. Both composers had significant associations
3. Chartbuster hits in the 1950s	C. OP Nayyar
4. Decline due to failed film projects	D. RD Burman

 - A. 1-B, 2-C, 3-D, 4-A
 - B. 1-A, 2-B, 3-C, 4-D
 - C. 1-C, 2-B, 3-A, 4-D
 - D. 1-A, 2-D, 3-B, 4-C
 - E. 1-D 2-A, 3-C, 4-B

4. **What can be inferred about the nature of fame and success in the lives of RD Burman and OP Nayyar as depicted in the passage?**
 - i. Fame in the music industry is short-lived and often leads to a painful descent into anonymity.
 - ii. The personal and professional relationships of RD Burman and OP Nayyar significantly impacted their careers.
 - iii. Formal musical training is a prerequisite for lasting success in the music industry
 - A. Only i
 - B. Only ii
 - C. Only i and ii
 - D. Only ii and iii

5. **Based on the passage, how did RD Burman and OP Nayyar's personal relationships influence their decline in the music industry?**
 - i. RD Burman's fallout with key collaborators like Nasir Hussain and Subhash Ghai contributed to his lack of work.
 - ii. OP Nayyar's broken relationship with Asha Bhosle marked a turning point in his professional decline.

- iii. Both RD Burman and OP Nayyar received unconditional support from their personal relationships during their downfall.
- A. Only i
B. Only ii
C. Only ii and iii
D. Only i and ii
6. **Select the most appropriate option that means the same as the underlined group of words to fill in the blank.**
Most of the rivers dry up during the summer season, but the Ganga is full of water round the year because it is _____.
- A. perennial
B. biannual
C. annual
D. Biennial
7. **Select the most appropriate option that can substitute the underlined word in the given sentence.**
Bankrupts are those who are incapable to pay their debts.
- A. powerful
B. meagre
C. capable
D. incompetent
8. **Select the most appropriate option to substitute the underlined segment in the given sentence.**
Rohan exercised and ate a lot, lest he should not be weak
- A. lest he would be weak
B. lest he should be weak
C. lest he should not weak
D. lest he would not be weak
9. **Select the option that expresses the given sentence in passive voice.**
Can you compose an inspiring poem?
- A. Can an inspiring poem be composed?
B. Can an inspiring poem by you composed?
C. Can an inspiring poem be composed by you?
D. An inspiring poem can be composed by you.
10. **Select the most appropriate meaning of the given group of words.**
On cloud nine
- A. Flying in the sky
B. Being angry with someone
C. Being very high
D. Being very delighted

11. **Parts of a sentence are given below in jumbled order. Select the option that arranges the parts in the correct sequence to form a meaningful sentence.**
(P) dreams provide an escape
(Q) where reality is suspended
(R) into a world
(O) of endless possibilities
A. PROQ
B. QORP
C. OPQR
D. RPOQ
12. **Parts of a sentence are given below in jumbled order. Arrange the parts in the correct order to form a meaningful sentence.**
A. So I am not very sure
B. I have a driving license
C. Of myself reaching home safely
D. But no real driving experience
A. BDAC
B. CABD
C. BDCA
D. BCAD
13. **Select the most appropriate synonym of the given word.**
Kilter
A. Anarchy
B. Shambles
C. Disrepair
D. Order
14. **Select the most appropriate synonym of the given word.**
Condone
A. Solicitude
B. Solace
C. Penalty
D. Pardon
15. **The given sentence is divided into four segments. Select the option that has the segment with a grammatical error.**
We were on the way/ to the party;/ suddenly, there/ will a heavy downpour.
A. will a heavy downpour.
B. suddenly, there
C. We were on the way
D. to the party
16. **Select the most appropriate synonym of the given word.**
Tendency

- A. Decoy
B. Aversion
C. Proneness
D. Distaste
17. **Select the option that can substitute/replace the bracketed word correctly and complete the sentence.**
He (seek) for the wallet in his pocket.
A. Are seeking
B. Had seeking
C. Seeking
D. Sought
18. **Select the correct spelling to fill in the blank.**
When numerous ideas are presented in a historical context, more than mere _____ can be seen
A. paralelism
B. parollelism
C. paralialism
D. parallelism
19. **Select the most appropriate ANTONYM of the given word.**
Dogmatic
A. Diplomatic
B. Conservative
C. Liberal
D. Concerned
20. **Select the most appropriate ANTONYM for the underlined word in the given sentence.**
Despite his annoyance, Rahul knew that rushing the delicate process would only lead to mistakes
A. Gnawer
B. Serenity
C. Susceptibility
D. Absurdity

Comprehension:

In the following passage, some words have been deleted. Read the passage carefully and select the most appropriate option to fill in each blank.

This Diwali is more significant because we are going to celebrate it after three years, without the evil shadow of Covid-19 that (1)_____ looming over all festivities. The lockdowns and endless bad news of death and (2)_____ had turned our country into a zone of gloom. But, this season of Diwali (3)_____ all the sorrows of people by lighting the candle of hope in their lives. We can see the lights, the candles, the lanterns, and the busy people coming out

of their houses and purchasing toys for their children. Let's (4)_____ those people who have made such a huge contribution to (5)_____ good thoughts and saving people's lives.

21. **Select the most appropriate option to fill in blank number 1.**

- A. was
- B. is
- C. were
- D. are

22. **Select the most appropriate option to fill in blank number 2.**

- A. demonetisation
- B. disease
- C. economic boom
- D. new birth

23. **Select the most appropriate option to fill in blank number 3.**

- A. has hovered
- B. had recognised
- C. has adopted
- D. has shed

24. **Select the most appropriate option to fill in blank number 4.**

- A. onerous
- B. berate
- C. salute
- D. terminate

25. **Select the most appropriate option to fill in blank number 5.**

- A. stagnating
- B. spreading
- C. implicating
- D. impeding

Answers

1. A 2. B 3. B 4. C 5. D 6. A 7. D 8. B 9. C 10. D 11.A
 12. A 13.D 14.D 15.A 16.C 17.D 18.D 19.C 20.B 21.A 22.B
 23. D 24.C 25.B

[Practice Exercise]

Explanations

1. A) Nostalgic

The passage reflects a longing and wistfulness for the past lives of RD Burman and OP Nayyar, emphasizing their rise and fall in the world of Bollywood music. The author recalls their glory days with admiration and their decline with melancholy.

B: The tone is not mocking or ironic but rather sincere and reflective.

C: Although their successes are highlighted, the overall tone is more reflective of their eventual struggles rather than purely celebrating their achievements.

D: The passage does not criticize the composers; it empathetically narrates their journey.

2. B) Decline in film offers and a broken relationship with Asha Bhosle

The passage explains that OP Nayyar's decline began after his relationship with Asha Bhosle ended, and film offers dwindled, leading to financial hardships and near penury.

A: OP Nayyar was a talented composer, as evidenced by his numerous hits.

C: The passage does not explicitly attribute his decline to competition from younger composers.

D: Health issues are not mentioned as a cause of his financial struggles.

3. B) 1-A, 2-B, 3-C, 4-D

1 - A) RD Burman received the Filmfare award for 1942: A Love Story posthumously.

2 - B) Both RD Burman and OP Nayyar had significant relationships with Asha Bhosle.

3 - C) OP Nayyar delivered chartbuster hits in the 1950s.

4 - D) RD Burman faced a decline due to the failure of films featuring his music.

4. C) Only i and ii

The passage illustrates how both RD Burman and OP Nayyar experienced fleeting fame, followed by a steep decline, highlighting the ephemeral nature of success (i).

It also emphasizes the impact of personal and professional relationships, such as RD Burman's collaborations with Asha Bhosle and Gulzar or OP Nayyar's association with Asha and Guru Dutt, on their careers (ii).

However, OP Nayyar's lack of formal training contradicts the idea that formal musical training is a prerequisite for success (iii).

5. D) Only i and ii

RD Burman's decline is linked to the loss of key collaborators, such as Nasir Hussain and Subhash Ghai, who moved on to other composers (i).

Similarly, OP Nayyar's breakup with Asha Bhosle coincided with his professional decline (ii).

The passage explicitly mentions instances where support was lacking or relationships ended, refuting the notion of unconditional support (iii).

6. A) **Perennial** (adjective) – lasting or existing for a long or apparently infinite time; enduring or continually recurring. साल भर रहने वाला

- **Biannual** (adjective) – occurring twice a year. वर्ष में दो बार होने वाला
- **Annual** (adjective) – occurring once every year. वार्षिक
- **Biennial** (adjective) – occurring every two years. दो साल में एक बार होने वाला

7. D) "incompetent" का use सही होगा क्योंकि 'incapable' का अर्थ होता है 'असमर्थ' या 'किसी कार्य को करने में सक्षम नहीं।' 'Incompetent' का अर्थ भी 'किसी कार्य को करने में अयोग्य' होता है, और यह वाक्य में 'incapable' के synonym के रूप में उपयुक्त है।

"incompetent" is the correct choice because 'incapable' means 'unable' or 'not capable of doing something.' 'Incompetent' similarly means 'not qualified or unable to perform a task,' making it an appropriate synonym in this context.

Incapable (adjective) – Unable to do something, lacking the ability or capacity to perform.

अक्षम

Incompetent (adjective) – Lacking the skills or ability to do something successfully; ineffective.

अक्षम

- **Powerful** (adjective) – Having great power, strength, or control. शक्तिशाली
- **Meagre** (adjective) – Lacking in quantity or quality; insufficient. अपर्याप्त
- **Capable** (adjective) – Having the ability, fitness, or quality to do something. सक्षम

8. B) 'lest he should not be weak' के बदले 'lest he should be weak' का use होगा क्योंकि 'lest' के साथ negative sense पहले से implied होता है, इसलिए 'not' का प्रयोग गलत है। सही structure 'lest + subject + should + verb' है; जैसे— Rohan exercised and ate a lot, lest he should be weak.

'lest he should be weak' will be used instead of 'lest he should not be weak' because the word 'lest' already implies a negative sense, so using 'not' makes it incorrect. The correct structure is lest + subject + should + verb; Like— Rohan exercised and ate a lot, lest he should be weak.

9. C) Can an inspiring poem be composed by you?

Active Voice को Passive Voice में बदलने के लिए (Modal Verb + Object + Be + Past Participle + by + Subject) का use किया जाता है। sentence 'Can you compose an inspiring poem?' को Passive Voice में बदलते समय Object 'an inspiring poem' को वाक्य की शुरुआत में रखा जाता है। Modal Verb 'Can' को वैसा ही रखा जाता है, और Verb 'compose' को Passive Voice में बदलकर 'be composed' किया जाता है। अंत में, Subject 'you' को 'by you' के रूप में जोड़ा जाता है।

To convert Active Voice into Passive Voice with a modal verb, the structure (Modal Verb + Object + Be + Past Participle + by + Subject) is used. In the sentence 'Can you compose an inspiring poem?', the object 'an inspiring poem' is placed at the beginning. The modal verb 'Can' remains the same, and the verb 'compose' is changed to 'be composed' in Passive Voice. The subject 'you' is added at the end as 'by you'. Therefore, the correct answer is (Can an inspiring poem be composed by you?).

10. D) **On cloud nine** (idiom) – Being very delighted (बहुत खुश होना)

11. A) **PROQ**

dreams provide an escape dreams provide an escape of endless possibilities where reality is suspended

Why P comes first: P introduces the main subject and verb, establishing the idea that dreams offer a form of escape.

Why R follows P: R adds to P by describing where the escape leads — into a world. It connects directly to P by specifying that the escape provided by dreams leads into another world.

Why O follows R: O completes the idea introduced by R by describing this world as one "of endless possibilities."

Why Q follows O: Q provides additional information about the nature of this world by explaining that "reality is suspended."

12. A) **BDAC**

I have a driving license But no real driving experience So I am not very sure Of myself reaching home safely

Why B comes first: B introduces the main subject (I) and a fact about the subject's qualifications — possessing a driving license.

Why D follows B: D contrasts B by mentioning that despite having a license, the person lacks real driving experience. The use of "but" establishes a contrast with the previous statement.

Why A follows D: A expresses the consequence of the lack of experience mentioned in D — uncertainty. The use of "so" here implies a resulting feeling due to the contrast in D.

Why C follows A: C completes the thought introduced in A by specifying what the person is uncertain about — reaching home safely. This provides the full context of the speaker's uncertainty.

13. D) **Kilter** (noun) – Proper condition, balance, harmony, state of being in order.

Synonym: **Order** (noun) – An arrangement or condition where everything is functioning properly, system, organization. व्यवस्था

- **Anarchy** (noun) – Absence of government or control, disorder, chaos. अराजकता
- **Shambles** (noun) – A state of total disorder, chaos, mess. अराजकता
- **Disrepair** (noun) – A state of being in poor condition or needing repairs, deterioration. खराब स्थिति

14. D) **Condone** (verb) – To accept or allow behavior that is morally wrong or offensive, to forgive or overlook an offense. माफ करना, अनदेखी करना
- Synonym: **Pardon** (verb) – To forgive someone for an offense or wrongdoing, to excuse. माफी देना
- **Solicitude** (noun) – Care or concern for someone or something. चिंता
 - **Solace** (noun) – Comfort or consolation in a time of distress. सांत्वना
 - **Penalty** (noun) – A punishment imposed for breaking a law or rule. दंड
15. A) 'will a heavy downpour' के बदले '**was a heavy downpour**' का प्रयोग होगा क्योंकि मुख्य वाक्य में 'We were' का प्रयोग Past Tense में किया गया है। इसलिए, अचानक हुई बारिश को दर्शाने के लिए Past Tense का प्रयोग होना चाहिए; जैसे— "Suddenly, there was a heavy downpour."
- '**was a heavy downpour**' will be used instead of 'will a heavy downpour' because the main sentence uses 'We were' in Past Tense. Hence, to indicate the sudden rain, the verb should also be in the Past Tense; like— "Suddenly, there was a heavy downpour."
16. C) **Tendency** (noun) – An inclination towards a particular type of behavior or action. प्रवृत्ति
- Synonym: **Proneness** (noun) – The state of being likely to behave in a certain way, inclination, predisposition. प्रवृत्ति
- **Decoy** (noun) – A person or thing used to mislead or lure someone into a trap. प्रलोभन
 - **Aversion** (noun) – A strong dislike or unwillingness towards something. अरुचि
 - **Distaste** (noun) – A feeling of dislike or disapproval. नापसंदगी
17. D) 'seek' के बदले **Sought** का प्रयोग होगा क्योंकि यह sentence Past Tense में है और 'sought' verb 'seek' का Past Tense रूप है। वाक्य में "He (seek) for the wallet in his pocket" का संदर्भ एक ऐसी स्थिति का है जो पहले हो चुकी है। यह वाक्य पहले से पूर्ण हो चुकी क्रिया का संदर्भ दे रहा है, '**Sought**' will be used instead of 'seek' because the sentence is in Past Tense, and 'sought' is the Past Tense form of the verb 'seek.' The sentence refers to an action that has already been completed, so the correct form is 'sought.'
18. D) The correct spelling is '**Parallelism**' (Option D), which means "the use of successive verbal constructions in poetry or prose that correspond in grammatical structure, sound, meter, meaning, etc." In Hindi, it translates to "समांतरता या समानता।"
19. C) **Liberal** (adjective) – Open to new behavior or opinions, willing to discard traditional values. उदार

Antonym: **Dogmatic** (adjective) – Inclined to lay down principles as undeniably true, stubborn, inflexible, rigid. कट्टर

- **Diplomatic** (adjective) – Skilled in managing negotiations or people without causing bad feelings, tactful, sensitive. कूटनीतिक
- **Conservative** (adjective) – Holding to traditional attitudes and values, cautious about change. रूढ़िवादी
- **Concerned** (adjective) – Worried, anxious, troubled. चिंतित

20. B) **Annoyance** (noun) – A feeling of irritation or displeasure, being bothered by something. नाराज़गी, झुंझलाहट।

Antonym: **Serenity** (noun) – The state of being calm, peaceful, and untroubled. शांत, शांति।

- **Gnawer** (noun) – A type of animal that chews or gnaws, such as a rodent. चबाने वाला।
- **Susceptibility** (noun) – The state of being likely to be influenced or harmed by a particular thing, vulnerability. संवेदनशीलता।
- **Absurdity** (noun) – The state or quality of being ridiculous or wildly unreasonable. मूर्खता।

21. A) 'was' का use होगा क्योंकि "was" का अर्थ है कि कोई घटना या स्थिति अतीत में हो रही थी। Covid-19 की छाया, जो बीते समय में Diwali को प्रभावित कर रही थी, को एक past event के रूप में बताया गया है, इसलिए 'was' सही है। जबकि 'is' वर्तमान काल को दर्शाता है, 'were' plural subjects के लिए है, और 'are' भी वर्तमान tense को दिखाता है, जो इस context में सही नहीं हैं।

'was' will be used because it indicates that an event or situation was happening in the past. The sentence refers to Covid-19's shadow as a past event affecting Diwali celebrations, making 'was' appropriate. Whereas, 'is' refers to the present tense, 'were' is used with plural subjects, and 'are' also indicates the present tense, which are not suitable in this context.

22. B) **Disease** का use होगा क्योंकि "disease" का अर्थ है बीमारी या रोग। यहाँ sentence में "death" (मृत्यु) और किसी समस्या का जिक्र है, जो "disease" से संबंधित है। Covid-19 महामारी ने जीवन में मौत और बीमारी लाई थी, इसलिए 'disease' का उपयोग सही है। 'Demonetisation' का अर्थ है नोटबंदी, जो इस context में फिट नहीं बैठता। 'Economic boom' का अर्थ है आर्थिक उछाल, जो यहाँ ठीक नहीं है क्योंकि यहाँ निराशा का वर्णन हो रहा है। 'New birth' का अर्थ है नया जन्म, जो इस वाक्य में मृत्यु और परेशानी की चर्चा के साथ मेल नहीं खाता।

'Disease' will be used because it refers to illness or sickness. In the sentence, "death" and a problematic situation are mentioned, which is linked to "disease." The Covid-19 pandemic

brought death and disease into life, so 'disease' is the correct fit. 'Demonetisation' refers to the banning of currency, which does not fit here. 'Economic boom' means a rise in economic growth, which is unsuitable because the passage describes gloom. 'New birth' refers to new life, which does not match with the talk of death and suffering.

23. D) '**Has shed**' का use होगा क्योंकि "shed" का अर्थ है किसी चीज़ को छोड़ना या छुटकारा पाना। इस sentence में यह बताया जा रहा है कि इस दिवाली ने लोगों के दुखों को दूर कर दिया है, इसलिए 'has shed' सही विकल्प है। जबकि 'has hovered' का अर्थ होता है मंडराना, जो यहाँ सही नहीं है क्योंकि यहाँ दुखों का छुटकारा पाने की बात हो रही है। 'Had recognised' का अर्थ होता है पहचानना, जो इस context में सही नहीं है। 'Has adopted' का अर्थ होता है अपनाना, जो यहाँ fit नहीं बैठता।

'**Has shed**' will be used because "shed" means to let go of or get rid of something. The sentence mentions that this Diwali has removed the sorrows of people, making 'has shed' the right option. Whereas 'has hovered' means to linger, which is incorrect here as the context is about getting rid of sorrows. 'Had recognised' means to identify, and 'has adopted' means to take on, both of which do not fit in this context.

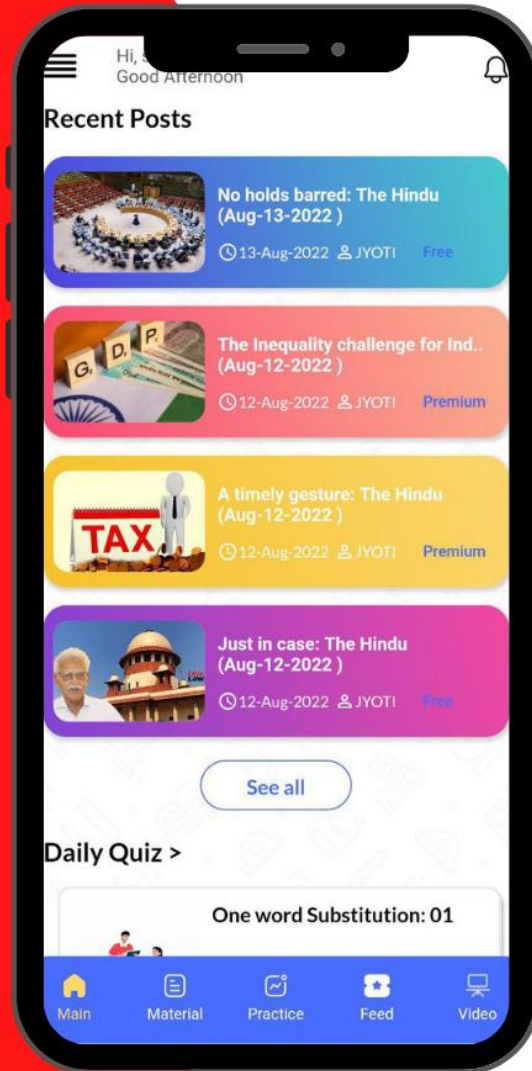
24. C) **Salute** का use होगा क्योंकि "salute" का अर्थ होता है सम्मान देना या प्रशंसा करना। यहाँ passage में बात की जा रही है उन लोगों की जिन्होंने लोगों की जिन्दगी बचाने और अच्छे विचारों को फैलाने में योगदान दिया है, इसलिए उन्हें सम्मान देने के लिए "salute" सही है। Onerous का अर्थ है कठिन या बोझिल, जो इस context में उपयुक्त नहीं है। Berate का अर्थ है कड़ी आलोचना करना, जो यहाँ सही नहीं होगा क्योंकि आलोचना के बारे में नहीं कहा गया है। Terminate का अर्थ है समाप्त करना, जो कि यहाँ उन लोगों के योगदान को सम्मानित करने के संदर्भ में फिट नहीं बैठता।

Salute is the correct choice because it means to honor or show respect. In this passage, it talks about honoring people who have contributed to saving lives and spreading good thoughts, so "salute" is appropriate. Onerous means burdensome, which doesn't fit in this context. Berate means to criticize harshly, which isn't suitable as the passage isn't about criticism. Terminate means to end, which doesn't align with the idea of honoring someone's contributions.

25. B) '**Spreading**' का use correct होगा क्योंकि 'spreading' का अर्थ होता है फैलाना या प्रचार करना। यहाँ sentence में बात की जा रही है उन लोगों की जिन्होंने अच्छे विचार फैलाने और लोगों की जिंदगियाँ बचाने में महत्वपूर्ण योगदान दिया है। इसलिए 'spreading' सही विकल्प है। जबकि 'stagnating' का अर्थ है ठहरना, 'implicating' का अर्थ है फंसाना, और 'impeding' का अर्थ है बाधा डालना, जो इस संदर्भ में फिट नहीं होते।

'**Spreading**' will be used because it means to propagate or disseminate. In this sentence, it refers to those people who have made a significant contribution to spreading good thoughts

and saving people's lives, making 'spreading' the most appropriate choice. Whereas 'stagnating' means to become stagnant or remain still, 'implicating' means to involve in a crime, and 'impeding' means to obstruct, which don't fit in this context.



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