

A Swades moment revisited

It was a lazy Saturday evening — hot and humid outside, cool and comfortable in my bedroom. The air-conditioner was **gasping** for breath, **fatigued** by overwork. To beat the **ennui** and **keep** the **drowsiness at bay**, I started browsing through YouTube — one of my favourite pastimes in such situations. Without making much effort to choose what to watch and what to ignore, I started searching for Hindi film songs, as well as clips that I have seen **umpteenth** times, but which, for me, have a **deep-seated** repeat value.

However, **the clip** that day, where my search ended, **was** a **stark deviation** from my usual preferences.

After having watched Swades, the Ashutosh Gowariker directed, Shah Rukh Khan-starrer, on its release in 2004, I did not revisit it, till that evening, two **decades** later. And the clip which I watched is **perhaps** the highlight of the film, which captures the journey of a NASA scientist, Mohan Bhargava (Khan) to his village, located in Uttar Pradesh, after a long **hiatus** and how it changes the course of his life.

While Mohan is travelling in the second class compartment of a train, it makes a short **halt** at a **non-decrepit** railway station in the **hinterland**. There are not many passengers boarding or **alighting**.

Unlike most railway stations in our **vast** country, which are a **beehive** of activity — **punctuated** with different sounds, different flavours, different colours, different **accents**, different clothes, different people, and much more — this station is a small building, painted in typical Sarkari yellow, with a **desolate** platform, **steeped** in silence. There is no **vendor** to be seen, no sound to be heard, except the **deafening roar** of the engine hooter.

Till, **abruptly**, a high-pitched voice **pierces** the air. It comes from an almost **malnourished**, not well-clothed boy. As he rushes from one window of a compartment to the next, from one compartment to the other, he asks passengers to purchase water from him to **quench** their thirst.

Finally, he reaches the window where Mohan is sitting. **Seeing** the child — who, ideally, should have been in school- earn a **livelihood** by selling water, drawing it from a bucket he carries in his arms and using small killed cups, **is gut-wrenching** for the NASA scientist. A **poignant**, **teary-eyed** Mohan is **rattled**. Initially, **apprehensive** and **wary of** drinking it, Mohan finally takes a kullad from the boy's hand, which extends through the grills of the window. Sip by sip, he drinks it. And just as he drops a coin into the boy's hands, the train starts **chugging** out of the station. On looking back, he sees that the boy is **taking stock of** the coins he has collected, even as he becomes a **blur**, and then disappears.

Shahrukh — the actor, the artist — **delves** deep into his **soul** and **embraces** the character of Mohan with such **conviction**, such sincerity, such sensitivity, that for some time, one is forced to believe that this is not Shahrukh we are seeing on screen, but Mohan. This, for me, is very personal.

Conscious of the fact that my **poverty** cannot be more than your poverty and that there can be no comparison or justification for human **deprivation**, it **bothers** me to no end that Mohan's experience that day on an **isolated** railway station platform somehow **pales** in comparison to what I have experienced in Delhi over the decades. Ever since I started **comprehending** deep **fissures** and **disparities bedevilling** our society, I have been **profoundly** affected by what I have seen at perhaps every traffic junction in my city.

What was a **trickle** a few years ago and much less a few decades ago, has **metamorphosed** into a horrific **deluge** that threatens to **submerge** whatever remains of our **tattered conscience**.

Is there, can there be a solution to **stem this rot**?

Well, unlike Mohan, who **managed to** bring significant changes to the lives of the people of that small village, or rather, a **hamlet**, through his **tireless** efforts — as of now, I do not see myself suitably equipped to be **harbinger** of change, other than through what I can do best, **albeit** with a limited range, my writings. However, **optimism** is a **shadow** for me and I am sure, one day, my Swades moments will **propel** me to do something more **tangible**

But that evening, two decades **down the line** since Swades was released, I **pondered** as to where that boy — now a young man — would be. And what would he be doing?

[Practice Exercise]

- Red/blue coloring of words in the sentence indicates subject verb relationship; where 'red' denotes 'subject' and 'blue' denotes 'verb'.

Vocabulary

1. **Revisit** (verb) – re-examine, return to, review, reconsider, go back to पुनर्विचार करना
2. **Gasp** (for) (verb) – pant, wheeze, struggle, choke, huff हांफना
3. **Fatigue** (verb) – exhaust, tire, wear out, drain, weaken थका देना
4. **Ennui** (noun) – boredom, dullness, monotony, weariness, tedium ऊब
5. **Keep something at bay** (phrase) – prevent, fend off, avoid, hold back, resist दूर रखना
6. **Drowsiness** (noun) – sleepiness, lethargy, dozing, grogginess, fatigue नींद जैसा आलस
7. **Umpteen** (adjective) – countless, numerous, many, infinite, abundant बहुत सारे
8. **Deep-seated** (adjective) – ingrained, rooted, entrenched, firm, profound गहराई से जुड़ा हुआ
9. **Stark** (adjective) – clear, harsh, sharp, absolute, evident स्पष्ट
10. **Deviation** (noun) – divergence, departure, variation, shift, digression विचलन
11. **Decade** (noun) – Period of ten years दशक
12. **Perhaps** (adverb) – maybe, possibly, conceivably, likely, perchance शायद
13. **Hiatus** (noun) – gap, pause, break, interval, interruption अंतराल
14. **Halt** (noun) – stop, pause, break, standstill, interruption ठहराव
15. **Non-decrepit** (adjective) – stable, maintained, intact, decent, not run-down अच्छी स्थिति में
16. **Hinterland** (noun) – remote area, countryside, rural region, interior, backcountry ग्रामीण इलाका
17. **Alight** (verb) – get off, disembark, descend, step down, land उतरना
18. **Vast** (adjective) – immense, huge, extensive, massive, boundless विशाल
19. **Beehive** (noun) – hub, hive, center, bustle, crowd गतिविधियों का केंद्र
20. **Punctuate** (verb) – interrupt, intersperse, break up, mark, pepper बीच-बीच में होना
21. **Accent** (noun) – tone, pronunciation, speech style, inflection, dialect उच्चारण शैली
22. **Desolate** (adjective) – empty, barren, abandoned, deserted, bleak सूना

23. **Steep** (in) (verb) – soaked in, immersed, infused, drenched, saturated डूबा हुआ
24. **Vendor** (noun) – seller, hawker, merchant, trader, peddler विक्रेता
25. **Deafening** (adjective) – very loud, ear-splitting, thundering, roaring, blaring बहुत तेज़ / कानफोड़
26. **Roar** (noun) – thunder, boom, rumble, blare, noise गर्जना / तेज़ आवाज़
27. **Abruptly** (adverb) – suddenly, unexpectedly, sharply, quickly, instantaneously अचानक
28. **Pierce** (verb) – puncture, penetrate, stab, cut through, burst छेदना
29. **Malnourished** (adjective) – underfed, starved, deprived, weakened, emaciated कुपोषित
30. **Quench** (verb) – satisfy, relieve, slake, cool, appease प्यास बुझाना
31. **Livelihood** (noun) – income, earning, job, sustenance, living जीविका
32. **Gut-wrenching** (adjective) – heartbreaking, distressing, painful, upsetting, emotional दिल दहला देने वाला
33. **Poignant** (adjective) – touching, moving, emotional, affecting, heart-rending मार्मिक
34. **Teary-eyed** (adjective) – emotional, weeping, crying, misty-eyed, sorrowful आंखों में आँसू लिए
35. **Rattle** (verb) – shake, disturb, unsettle, agitate, shock झकझोर देना
36. **Apprehensive** (adjective) – anxious, uneasy, worried, hesitant, fearful चिंतित
37. **Wary** (of) (adjective) – cautious, careful, suspicious, watchful, alert सावधान
38. **Chug** (verb) – move slowly, puff along, clatter, rumble, proceed noisily धीरे-धीरे आगे बढ़ना
39. **Take stock of** (phrase) – assess, evaluate, review, consider, examine आकलन करना
40. **Blur** (noun) – haze, smudge, cloud, indistinct shape, obscurity धुंधलापन
41. **Delve** (into) (verb) – investigate, explore, examine, probe, research गहराई में जाना
42. **Soul** (noun) – spirit, essence, core, being, consciousness आत्मा
43. **Embrace** (verb) – accept, adopt, welcome, take on, include अपनाना
44. **Conviction** (noun) – belief, certainty, assurance, confidence, firmness दृढ़ विश्वास
45. **Conscious** (of) (adjective) – aware, mindful, alert, attentive, cognizant सचेत

46. **Poverty** (noun) – destitution, indigence, neediness, lack, penury गरीबी
47. **Deprivation** (noun) – lack, hardship, scarcity, want, insufficiency अभाव
48. **Bother** (verb) – trouble, disturb, worry, annoy, concern परेशान करना
49. **Isolated** (adjective) – alone, remote, secluded, deserted, disconnected एकांत
50. **Pale** (verb) – fade, diminish, weaken, lessen, recede कमजोर पड़ना
51. **Comprehend** (verb) – understand, grasp, perceive, discern, make sense of समझना
52. **Fissure** (noun) – crack, divide, break, gap, split दरार / विभाजन
53. **Disparity** (noun) – inequality, difference, imbalance, gap, variation असमानता
54. **Bedevil** (verb) – trouble, plague, torment, afflict, complicate परेशान करना
55. **Profoundly** (adverb) – deeply, intensely, strongly, greatly, significantly गहराई से
56. **Trickle** (noun) – a small group or number of people or things moving slowly
57. **Metamorphose** (verb) – transform, change, evolve, convert, transfigure परिवर्तित होना
58. **Deluge** (noun) – flood, overflow, torrent, inundation, rush सैलाब
59. **Submerge** (verb) – drown, immerse, engulf, flood, sink डुबो देना
60. **Tattered** (adjective) – torn, ragged, worn out, dilapidated, shabby जर्जर
61. **Conscience** (noun) – moral sense, ethics, inner voice, principles, integrity अंतरात्मा
62. **Stem the rot** (phrase) – stop the decline, halt decay, arrest deterioration, prevent worsening, fix the damage बिगड़ती स्थिति को रोकना
63. **Manage** (to) (verb) – succeed in, handle, accomplish, pull off, cope सफल होना
64. **Hamlet** (noun) – small village, rural settlement, community, habitation, locality छोटा गाँव
65. **Tireless** (adjective) – energetic, relentless, persistent, indefatigable, unflagging अथक
66. **Harbinger** (noun) – forerunner, herald, signal, messenger, indicator सूचक
67. **Albeit** (adverb) – though, although, even though, despite, notwithstanding हालाँकि
68. **Optimism** (noun) – hopefulness, positivity, confidence, assurance, buoyancy आशावाद
69. **Shadow** (noun) – constant presence, reflection, hint, trace, companion छाया
70. **Propel** (verb) – drive, push, motivate, thrust, energize प्रेरित करना

71. **Tangible** (adjective) – concrete, real,
measurable, touchable, palpable वास्तविक

72. **Down the line** (phrase) – in the future,
later, eventually, after a while, over time
समय के साथ)

73. **Ponder** (verb) – reflect, consider, think
deeply, contemplate, deliberate विचार
करना

Summary of the Editorial

1. **Setting the Scene** – The author describes a lazy, humid Saturday evening spent browsing YouTube to beat boredom.
2. **Unexpected Choice** – Instead of usual light-hearted content, the author lands on a clip from *Swades* (2004), which he hadn't revisited in 20 years.
3. **The Iconic Scene** – The clip features Shah Rukh Khan as Mohan Bhargava, a NASA scientist, on a train journey through rural India.
4. **A Quiet Railway Station** – The train halts at a deserted, rural station painted in faded government yellow, devoid of the usual chaos of Indian stations.
5. **Enter the Child Vendor** – A malnourished boy, carrying a bucket and clay cups, runs from window to window, selling water.
6. **Emotional Impact** – Mohan is visibly shaken to see the child working instead of being in school, highlighting deep social injustice.
7. **Symbolic Gesture** – Despite hesitation, Mohan drinks the water and pays the boy, moved by the stark reality.
8. **Emotive Performance** – Shah Rukh Khan's portrayal is praised for being sincere, soulful, and deeply human, blurring lines between actor and character.
9. **Personal Reflection** – The scene stirs deep introspection in the author about poverty and inequality witnessed over decades in Delhi.
10. **Worsening Urban Poverty** – What was once a trickle of visible poverty has now become a flood at traffic lights and urban spaces.
11. **Incomparable Pain** – The author acknowledges that pain and poverty are relative, yet continues to be haunted by what he sees daily.
12. **Contrast with Fiction** – Unlike Mohan, who brought real change to a village, the author feels limited in his capacity to make a similar impact.
13. **Writing as Resistance** – The author sees his writing as his small way of contributing to social change, despite its limited reach.
14. **Hope Lingers** – Optimism remains a constant companion, and the author hopes his own *Swades* moments will lead to more concrete action.
15. **Final Thought** – The piece closes on a poignant note, wondering where that child vendor from the movie might be today, now two decades older.

Practice Exercise: SSC Pattern Based

[Editorial page]

1. **What is the overall tone of the passage?**
 - A. Indifferent and detached
 - B. Aggressive and confrontational
 - C. Reflective and emotional
 - D. Humorous and light-hearted
2. **What is the main theme of the passage?**
 - A. Frustration with India's railway stations
 - B. Showcasing Shah Rukh Khan's entire film career
 - C. Personal reflection leading to social awareness and responsibility
 - D. Romanticizing the joys of childhood nostalgia
3. **What emotion did Mohan Bhargava experience when he saw the child selling water at the railway station?**
 - A. Joyful nostalgia
 - B. Indifference and detachment
 - C. Amusement and surprise
 - D. Sympathy and guilt
4. **Why does the author refer to the clip from *Swades* as a "Swades moment revisited"?**
 - A. He was nostalgic about childhood memories
 - B. It reminded him of his favorite movie scenes
 - C. It reignited his thoughts on societal inequalities and personal responsibility
 - D. He was planning a movie review
5. **What is the closest synonym of the word "ennui" as used in the passage?**
 - A. Excitement
 - B. Boredom
 - C. Strength
 - D. Clarity
6. **The following sentence has been divided into parts. One of them may contain an error. Select the part that contains the error from the given options. If you don't find any error, mark 'No error' as your answer.**

Yesterday, / my surgeon / operate on my knee.

 - A. operate on my knee
 - B. No error
 - C. my surgeon
 - D. Yesterday
7. **Select the most appropriate synonym of the word given in brackets.**

Despite facing numerous challenges, her [tenacious] determination never faded one bit

 - A. weak
 - B. stubborn

- C. confused
D. gentle
8. **Select the most appropriate option to fill in the blank.**
I need to _____ my shoelaces before going out
A. tie
B. thigh
C. tye
D. thai
9. **In the following sentence the underlined part contains as error. Alternatives to the underlined part are given as options Select the correct alternative.**
He looked extremely smart and handsomest in the black suit
A. handsomer
B. most handsome
C. handsome
D. handsomely
10. **Select the most appropriate option that can substitute the underlined words in the given sentence.**
After the heavy rains last Thursday, the water in the river raised another three feet
A. rose another three feet
B. raise another three feet
C. risen another three feet
D. will raise another three feet
11. **Identify the INCORRECTLY spelt word from the given sentence.**
Comprehensiveness constitutes wisdom and many examples from history illustrate this fact.
A. Wisdom
B. Constitues
C. Comprehensiveness
D. Illustrate
12. **Select the most appropriate option that can substitute the underlined segment in the given sentence.**
John's coffee is hot than Jack's.
A. hottest
B. more hotter
C. hotter
D. most hot
13. **Select the most appropriate synonym of the underlined word.**
The politician's speech was an attempt to mitigate the concerns of the citizens
A. Aggravate
B. Lessen
C. Understand
D. Establish

14. Select the most appropriate option to fill in the blanks.

An adventurer packed _____ backpack and _____ assortment of survival gear for the challenging trek through the wilderness.

- A. a; a
- B. an; an
- C. a; an
- D. an; a

15. Select the most appropriate synonym of the underlined word.

The news of her promotion left her feeling buoyant, with a sense of accomplishment and pride in her work.

- A. Peculiar
- B. Shy
- C. Dour
- D. Cheerful

16. Select the word segment that substitutes the bracketed word segment correctly and completes the sentence meaningfully.

The movie was (mostly over) when we entered the hall.

- A. almost over
- B. more done
- C. most done
- D. most over

17. Select the most appropriate option to fill in the blank.

We all _____ at the sky as it was full of stars that night

- A. Gazed
- B. Hooked
- C. Packed
- D. Saw

18. Select the most appropriate meaning of the underlined phrase.

Can you please stop continuously complaining about the student's shortcomings?

- A. Grunting
- B. Jestng
- C. Whining
- D. Crying

19. Select the most appropriate meaning of the given idiom.

To throw caution to the wind

- A. To do something with care and attention
- B. To give answer with utmost attention
- C. To roam here and there aimlessly
- D. To do something without worrying about risk

20. Select the option that does NOT contain an adverb.

- A. She ran swiftly to catch the thief.
- B. He never forgets his homework.
- C. Rohit loves chocolate.
- D. Maya was quite absent-minded during class today.

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.

In the realm of literature, metaphors and similes are like (1) _____ tools for writers. They serve to (2) _____ the reader's understanding and make the text more (3) _____. However, it's crucial for writers to (4) _____ use them, as excessive figurative language can (5) _____ the clarity of the writing.

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

- A. indispensable
- B. believable
- C. concision
- D. inoperative

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

- A. cavitate
- B. illuminate
- C. abdicate
- D. flaw

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

- A. vivid
- B. meaning
- C. ambiguity
- D. substantiality

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

- A. spatially
- B. judiciously
- C. indiscriminately
- D. pathetically

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

- A. simplify
- B. enhance
- C. clarify
- D. detract from

Answers

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

[Practice Exercise]

Explanations

1. C) Reflective and emotional

The writer deeply reflects on social disparities after recalling a pivotal scene from the film *Swades*. Their emotional response—feeling “teary-eyed” and “rattled” at witnessing a child selling water—shows that the passage is not only contemplative but also charged with empathy and concern.

A: The author clearly cares deeply and is moved by what they see, so they are not indifferent.

B: The passage does not have confrontational language or a tone of anger; it is more pensive and compassionate.

D: The passage deals with poverty, inequality, and introspection, which are treated seriously, not humorously.

2. C) Personal reflection leading to social awareness and responsibility

The passage delves into how a single scene from *Swades* prompts the author to reflect on widespread social disparities (such as children forced to work) and sparks a desire to enact meaningful change. This underscores the central idea that personal reflection can create a sense of moral responsibility.

A: While the author does describe a railway station, the focus is on the emotional impact of poverty, not on criticizing the station itself.

B: The passage mentions *Swades* and Khan’s performance but only as a springboard for the author’s reflections on society.

D: The passage confronts the harsh reality of a child laborer. It is not a nostalgic look at childhood but a serious commentary on social issues.

3. D) Sympathy and guilt

Mohan was described as “teary-eyed,” “rattled,” and feeling “gut-wrenching” sadness seeing the child earn a livelihood instead of being in school. These cues strongly reflect sympathy and emotional guilt.

A. Incorrect. There was no joy in this moment; it was deeply emotional and disturbing.

B. Incorrect. Mohan was emotionally affected, not detached.

C. Incorrect. The scene was not amusing but touching and tragic.

4. C) It reignited his thoughts on societal inequalities and personal responsibility

The passage describes how the clip made the author reflect deeply on social disparity, poverty, and his own sense of helplessness in enacting change. It revived his emotional connection with the film’s theme.

A. Incorrect. The moment was about social concern, not childhood.

B. Incorrect. The scene differed from his usual preferences.

D. Incorrect. The author wasn't reviewing the film; he was emotionally connecting with it.

5. **B) Boredom**

"Ennui" means a feeling of listlessness and dissatisfaction arising from lack of excitement or boredom.

6. A) 'operate on my knee' के बदले 'operated on my knee' का use होगा क्योंकि sentence में 'Yesterday' (Past Time Indicator) दिया हुआ है, जिससे स्पष्ट है कि verb Past Tense में होनी चाहिए; जैसे— The doctor operated on the patient last week.

'operated on my knee' will be used instead of 'operate on my knee' because the word 'Yesterday' indicates past time, so the verb must be in the Past Tense; Example— The doctor operated on the patient last week.

7. B) **Tenacious** (adjective): Not easily letting go or giving up; determined, persistent, resolute. दृढ़, अडिग, अटल।

Synonym: Stubborn (adjective) – Having or showing determination not to change one's attitude or position on something, despite difficulties or opposition. जिद्दी, अडियल।

- **Weak** (adjective): Lacking strength, feeble, not determined. कमजोर।
- **Confused** (adjective): Unable to think clearly or understand; bewildered, perplexed. भ्रमित।
- **Gentle** (adjective): Mild in temperament or behavior; kind, tender. कोमल, नरम।

8. A) **'Tie'** का use होगा क्योंकि "tie" का अर्थ होता है किसी चीज़ को बांधना, जैसे कि जूते की लेस। वाक्य में बताया गया है कि मैं बाहर जाने से पहले अपनी लेस बांधने की बात कर रहा हूँ, इसलिए 'tie' सही विकल्प है। जबकि: 'Thigh' का अर्थ है जांघ, जो इस संदर्भ में उपयुक्त नहीं है। 'Tye' spelling में गलत है, 'tie' का कोई विकल्प नहीं है। 'Thai' का अर्थ है थाईलैंड से संबंधित, जो वाक्य में सही नहीं है।

Tie will be used because "tie" means to fasten or secure something, such as shoelaces. The sentence mentions fastening the shoelaces before going out, making 'tie' the correct choice. Whereas: 'Thigh' means the part of the leg between the hip and the knee, which is irrelevant in this context. 'Tye' is an incorrect spelling and is not applicable here. 'Thai' refers to something related to Thailand, which doesn't fit in this sentence.

9. C) sentence में **"handsomest"** का use गलत है। "handsomest" शब्द "handsome" का superlative degree है, जिसे तब use किया जाता है जब तीन या अधिक वस्तुओं या व्यक्तियों की तुलना हो रही हो। यहाँ किसी प्रकार की तुलना नहीं हो रही है, इसलिए superlative degree की आवश्यकता नहीं है। जब तुलना नहीं की जा रही हो, तो adjective का positive degree use किया जाता है।

The sentence uses the word "handsomest" inappropriately. The word "handsomest" is the superlative degree of "handsome" and is used when comparing three or more entities. In this sentence, no comparison is made, so the superlative degree is unnecessary. When no comparison is involved, the positive degree of the adjective is used. The correct usage in this context is simply "handsome."

10. A) sentence में दिए गए '**raised another three feet**' का use गलत है क्योंकि यह Active Voice में है। 'Raise' एक Transitive Verb है जिसका use Object की आवश्यकता होती है। जबकि इस वाक्य में 'water' स्वयं अपनी ऊँचाई बढ़ा रहा है, यह Passive नहीं है, बल्कि Intransitive Verb 'rise' का use करना चाहिए। चूंकि वाक्य में 'After the heavy rains last Thursday' स्पष्ट रूप से Past Tense को दर्शाता है, अतः सही Verb का Past Tense 'rose' होगा।

The phrase 'raised another three feet' is incorrect because 'raise' is a transitive verb that requires an object, but here, the subject 'water' is performing the action of increasing its height by itself. Therefore, the intransitive verb 'rise' should be used. As the sentence indicates a past event ('After the heavy rains last Thursday'), the correct past tense of 'rise' is 'rose.'

11. B) The incorrectly spelt word is 'Constitues', and the correct spelling is '**Constitutes**'. का हिस्सा होना या बनाना।
12. C) '**John's coffee**' तथा '**Jack's coffee**' दो वस्तुओं के बीच तुलना के लिए Comparative Degree का प्रयोग होगा। Comparative Degree बनाने के लिए, 'hot' के साथ '-er' जोड़ा जाएगा, जिससे यह 'hotter' बनेगा।

The sentence is making a comparison between "John's coffee" and "Jack's coffee." For comparisons between two objects, the Comparative Degree is used. To form the Comparative Degree of "hot," we add "-er" to make it "hotter." Hence, the correct answer is "hotter." The other options are incorrect:

13. B) **Mitigate** (verb) – To make something less severe, serious, or painful; reduce, alleviate, diminish. कम करना, शिथिल करना

Synonym: **Lessen** (verb) – To reduce or make less in amount, intensity, or importance; diminish, decrease. कम करना

- **Aggravate** (verb) – To make a problem or situation worse, intensify, exacerbate. बढ़ाना, बिगाड़ना
- **Understand** (verb) – To comprehend or grasp the meaning of something; perceive, interpret. समझना
- **Establish** (verb) – To set up on a firm or permanent basis; create, institute. स्थापित करना

14. C) '**a; an**' का use होगा क्योंकि "a" का use होता है किसी सामान्य वस्तु के लिए जो consonant ध्वनि से शुरू होती है, और "an" का use vowel ध्वनि से शुरू होने वाले शब्दों के लिए किया जाता है। यहाँ 'backpack' consonant ध्वनि से शुरू होता है, इसलिए 'a' का use किया गया है।

वहीं, 'assortment' vowel ध्वनि (अ) से शुरू होता है, इसलिए 'an' का use किया गया है। Option A (a; a): सही नहीं है क्योंकि 'assortment' vowel ध्वनि से शुरू होता है, और इसके पहले 'an' होना चाहिए। Option B (an; an): गलत है क्योंकि 'backpack' consonant ध्वनि से शुरू होता है, और इसके पहले 'a' होना चाहिए। Option D (an; a): गलत है क्योंकि 'assortment' vowel ध्वनि से शुरू होता है, और इसके पहले 'an' होना चाहिए।

a; an' will be used because "a" is used before words starting with a consonant sound, and "an" is used before words starting with a vowel sound. Here, 'backpack' begins with a consonant sound, so 'a' is used. Meanwhile, 'assortment' starts with a vowel sound, so 'an' is used. Option A (a; a): Incorrect because 'assortment' starts with a vowel sound and requires 'an.' Option B (an; an): Incorrect because 'backpack' starts with a consonant sound and requires 'a.' Option D (an; a): Incorrect because 'assortment' starts with a vowel sound and requires 'an.'

15. D) **Buoyant** (adjective) – Cheerful, optimistic, lively, spirited, bubbly. प्रसन्न, उत्साही

Synonym: **Cheerful** (adjective) – Happy, joyful, exuberant, buoyant. प्रसन्न, खुश

- **Peculiar** (adjective) – Strange, odd, unusual, weird. अजीब, विचित्र
- **Shy** (adjective) – Reserved, timid, self-conscious. संकोची, शर्मीला
- **Dour** (adjective) – Stern, gloomy, sullen, severe. कठोर, उदास

16. A) 'mostly over' के बदले 'almost over' का use होगा क्योंकि 'almost' (लगभग) सही अर्थ देता है, जबकि 'mostly' (अधिकतर) इस संदर्भ में उचित नहीं है; जैसे— The game was almost over when it started raining.

'almost over' will be used instead of 'mostly over' because 'almost' (nearly) conveys the intended meaning more accurately than 'mostly' (mainly/largely) in this context; Example— The game was almost over when it started raining.

17. A) '**Gazed**' का use किया जाएगा क्योंकि 'gazed' का अर्थ होता है ध्यानपूर्वक और लंबे समय तक किसी चीज़ को देखना, आमतौर पर उसकी सुंदरता या विशिष्टता के कारण। sentence में यह mention है कि सभी ने उस रात तारों से भरे आकाश को देखा, जो उसकी सुंदरता की ओर संकेत करता है। जबकि 'Hooked' का अर्थ होता है किसी चीज़ में गहरी रुचि लेना या जुड़ जाना, 'Packed' का अर्थ होता है चीज़ों को समेटना या भरना, और 'Saw' का अर्थ होता है सामान्य रूप से देखना। ये सभी विकल्प इस संदर्भ में फिट नहीं होते हैं।

Gazed will be used because it means to look steadily and intently, especially in admiration or surprise. The sentence refers to everyone looking at the sky full of stars, which suggests admiration or awe. Whereas, 'Hooked' means to be deeply interested or attached to something, 'Packed' means to fill or prepare, and 'Saw' implies a general act of looking, none of which fit this context.

18. C) **Whining** – Continuously complaining about (शिकायत करना)

19. D) **To throw caution to the wind** (idiom) – To do something without worrying about risk
"जोखिम की परवाह किए बिना कुछ करना।"

20. C) **Rohit loves chocolate.** में कोई Adverb नहीं है। Adverb वह शब्द होता है जो क्रिया, विशेषण, या अन्य क्रिया विशेषण को वर्णित करता है और कैसे? कब? कहाँ? या कितना? जैसे प्रश्नों का उत्तर देता है।

Rohit loves chocolate. option does not contain any adverb. Adverbs modify verbs, adjectives, or other adverbs and answer questions like how? when? where? or to what extent?.

21. A) **'Indispensable'** का use होगा क्योंकि इसका अर्थ है "अनिवार्य" या "अत्यंत आवश्यक।" passage यह बताता है कि साहित्य में रूपक और उपमाएं लेखक के लिए आवश्यक उपकरण की तरह हैं, इसलिए 'indispensable' उपयुक्त है। जबकि: 'Believable' का अर्थ है "विश्वसनीय," जो इस संदर्भ में सही नहीं है क्योंकि यह उपकरण की आवश्यकता पर बल नहीं देता। 'Concision' का अर्थ है "संक्षिप्तता," जो संदर्भ से मेल नहीं खाता। 'Inoperative' का अर्थ है "अप्रभावी," जो बिल्कुल भी फिट नहीं होता।

'Indispensable' will be used because it means "absolutely necessary or essential." The passage discusses metaphors and similes as essential tools for writers, making 'indispensable' the most appropriate. Whereas: 'Believable' means "credible," which doesn't align with the context of essential tools. 'Concision' means "brevity," which is unrelated to the context of literary tools. 'Inoperative' means "not functional," which is entirely irrelevant here.

22. B) **'Illuminate'** का use होगा क्योंकि इसका अर्थ है "प्रकाश डालना" या "स्पष्ट करना"। यह विकल्प यहाँ उपयुक्त है क्योंकि sentence में कहा गया है कि metaphors और similes पाठक की समझ को बेहतर बनाने में मदद करते हैं। 'Cavitate' का अर्थ है गुहिकाएँ बनाना, 'Abdicate' का अर्थ है त्याग करना, और 'Flaw' का अर्थ है दोष, जो इस context में सही नहीं हैं।

'Illuminate' will be used because it means "to clarify or shed light on." This fits the context as the sentence mentions that metaphors and similes help enhance the reader's understanding. 'Cavitate' means to form cavities, 'Abdicate' means to renounce or give up, and 'Flaw' means a defect, which do not fit in this context.

23. A) **'Vivid'** का use होगा क्योंकि "vivid" का अर्थ होता है स्पष्ट और आकर्षक, जो passage की कल्पना को जीवंत कर सकता है। Passage में कहा गया है कि साहित्य में रूपक और उपमा पाठ को अधिक आकर्षक और प्रभावी बनाते हैं, इसलिए 'vivid' यहाँ सही विकल्प है। जबकि 'meaning' का अर्थ है "अर्थ" और यह संदर्भ में उपयुक्त नहीं है 'Ambiguity' का अर्थ है "अस्पष्टता," जो यहाँ गलत है। 'Substantiality' का अर्थ है "मजबूती या ठोसता," जो इस संदर्भ में पाठ की गुणवत्ता का वर्णन नहीं करता।

'Vivid' will be used because it means clear and striking, which enhances the imagination of the reader. The passage states that metaphors and similes make the text more engaging and

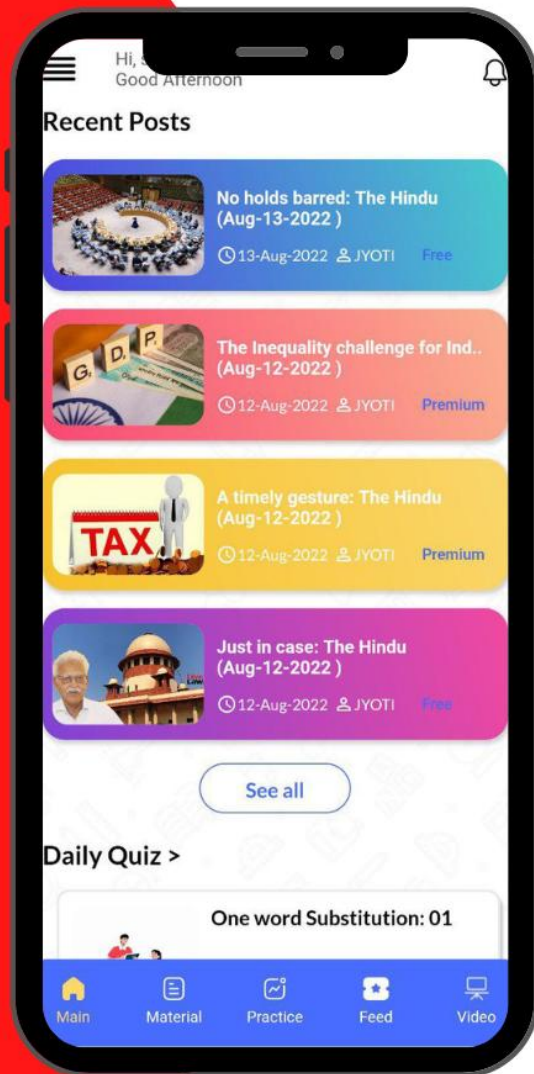
effective, making 'vivid' the appropriate choice. Whereas, 'meaning' refers to the "definition" and does not describe the quality of the text in this context. 'Ambiguity' means "uncertainty," which is incorrect here as the intent is to make the text clear and engaging. 'Substantiality' implies "solidity or strength," which does not align with the context of enhancing the text's appeal.

24. B) **Judiciously** का use किया जाएगा क्योंकि इसका अर्थ होता है समझदारी और सावधानी के साथ। sentence में कहा गया है कि लेखकों को रूपक और उपमा का use सोच-समझकर करना चाहिए, क्योंकि अत्यधिक भाषा use लेखन की स्पष्टता को प्रभावित कर सकता है। 'Spatially' का अर्थ है स्थानिक रूप से, जो इस संदर्भ में सही नहीं है। 'Indiscriminately' का अर्थ है बिना किसी भेदभाव के या अंधाधुंध, जो वाक्य के अनुरूप नहीं है। 'Pathetically' का अर्थ है दयनीय रूप से, जो इस संदर्भ में अप्रासंगिक है।

Judiciously will be used because it means with good judgment or carefully. The sentence states that writers should use metaphors and similes thoughtfully, as excessive use of figurative language can affect the clarity of the writing. 'Spatially' means in relation to space, which is incorrect in this context. 'Indiscriminately' means without making distinctions or randomly, which does not fit the sentence. 'Pathetically' means in a pitiful or sad manner, which is irrelevant here.

25. D) **'Detract from'** का use होगा क्योंकि "detract from" का अर्थ है किसी चीज़ के मूल्य, गुणवत्ता या स्पष्टता को कम करना। passage में कहा गया है कि अगर लेखक अधिक मात्रा में रूपक और उपमा का use करते हैं, तो यह लेखन की स्पष्टता को नुकसान पहुंचा सकता है। इसलिए 'detract from' यहाँ सही है। जबकि 'Simplify' का अर्थ है सरल बनाना, 'Enhance' का अर्थ है बढ़ाना, और 'Clarify' का अर्थ है स्पष्ट करना, जो इस context में सही नहीं है।

'Detract from' will be used because it means to reduce the value, quality, or clarity of something. The passage suggests that excessive use of metaphors and similes can harm the clarity of writing, making 'detract from' the correct choice here. On the other hand, 'Simplify' means to make something simpler, 'Enhance' means to improve or increase, and 'Clarify' means to make clear, which are not suitable in this context.



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