

Hiding the scissors: On the Central Board of Film Certification

The censor board has **strayed** from the law that **underpins** its existence

The Central **Board** of Film Certification (CBFC) **wields** significant cultural influence by deciding which films can be **screened** in Indian cinemas. Its **decisions** on what to **excise** from Indian films **are** followed nearly completely even by streaming services, despite not being required to show the **censor's** version of a filmmaker's **artistic** vision. The **patterns** that producers **interpret** from the CBFC's decisions **determine** which stories are even made. There is a reason why few political **films** that **espouse** the cause of **secularism** (or the **ills** of **communalism**) **are** seen in cinemas today. There is also a reason why few would dare to make a film such as Satluj, **considering** what it **went through** at the censors' hands, and the fate it was met with when an online release was briefly achieved. The censor board **stands** captured, blocking off films that are **inconvenient** to the **ruling dispensation** in ways that have never been seen before, and **purging** politics **hostile to** the **dominant** philosophy from films. All this to say, what the CBFC does matters, and the only **check** on its authority is the Cinematograph Act, 1952 and the rules framed thereunder, but its **autonomy** is only **on paper**.

The CBFC is required to watch and rule on films in a matter of weeks. For over a year, the **film** Monkey Man, **featuring** a **dystopian** vision of a society with supremacy **baked in**, **has** not even been watched. This **amounts to** a **de facto** ban, but the CBFC has chosen the route of avoiding that headline by simply not taking a call one way or the other. Even background references to the government's inaction during the COVID-19 **pandemic** were removed from Homebound, India's entry to the Oscars. The CBFC is also guilty of unlawful **concealment**. In plain **defiance** of Section 5A(2) of the Cinematograph Act, the board has stopped publishing certificates in the government **Gazette**. In addition, it has now **placed** the online details of its certificates with cuts — unindexed and difficult to obtain as they are — behind an "under maintenance" message. **Archives** have stopped receiving cut portions of films for researchers' study. Pre-censorship as a concept is **odious** to free societies, and the CBFC's role **ought to** be **curtailed**, if not **abolished altogether**. While it exists, however, the CBFC must be **compelled** by the film **fraternity**, and its founding statute, to follow the law. The censor's scissors have **plagued** and **stifled** the voice of generations of storytellers, but the **dynamic** this has **played out** in has been visible and must be **held accountable**.

[Practice Exercise]

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

Vocabulary

1. **Hide the scissors** (metaphor) - to stop using censorship, control, or suppression, and instead allow creative freedom and free expression कैंची छिपाना / सेंसरशिप की बातों को छुपाना
2. **Stray** (verb) - wander, deviate, drift, digress, depart भटकना / रास्ते से हट जाना
3. **Underpin** (verb) - support, shore up, base, reinforce, substantiate आधार बनना / पुख्ता करना
4. **Wield** (verb) - exercise, exert, apply, employ, use इस्तेमाल करना / चलाना (शक्ति या अधिकार)
5. **Screen** (verb) - broadcast, show, exhibit, project, telecast प्रदर्शित करना / दिखाना
6. **Excise** (verb) - cut out, delete, remove, expunge, edit out काट देना / हटाना
7. **Censor** (noun) - controller, suppressor, restrictor; edit, redact, expurgate सेंसर / आपत्तिजनक अंश हटाना
8. **Artistic** (adjective) - creative, imaginative, aesthetic, expressive कलात्मक
9. **Interpret** (verb) - construe, understand, read, decipher, explain अर्थ निकालना / व्याख्या करना
10. **Espouse** (verb) - support, advocate, embrace, champion, adopt समर्थन करना / अपनाना
11. **Secularism** (noun) - religious tolerance, separation of religion and state धर्मनिरपेक्षता
12. **Ill** (noun) - evil, trouble, harm, problem, vice बुराई / समस्या
13. **Communalism** (noun) - a social or political ideology where people strongly identify with their religious, ethnic, or community group, often leading to conflict or discrimination against other groups. सांप्रदायिकता
14. **Consider** (verb) - think about, ponder, contemplate, weigh, regard विचार करना
15. **Go through** (phrasal verb) - to undergo, experience or suffer से गुजरना / भुगतना
16. **Stand** (verb) - remain, stay, be positioned, rest होना / स्थिति में रहना
17. **Inconvenient** (adjective) - troublesome, bothersome, awkward, unsuited, problematic असुविधाजनक / प्रतिकूल
18. **Rule** (verb) - govern, control, direct, administer, command शासन करना / निर्णय देना
19. **Dispensation** (noun) - administration, system, regime, rule, governance शासन प्रणाली / व्यवस्था
20. **Purge** (verb) - cleanse, eliminate, eradicate, clear out, wipe out शुद्ध करना / निकालना / बाहर करना
21. **Hostile** (to) (adjective) - antagonistic, opposed, unfriendly toward, against के प्रति शत्रुतापूर्ण / विरोधी
22. **Dominant** (adjective) - prevailing, principal, paramount, leading, ruling प्रभावी / प्रमुख

23. **Check** (noun) - restraint, control, curb, limitation, restriction अंकुश / नियंत्रण
24. **Autonomy** (noun) - independence, freedom, sovereignty, self-rule, liberty स्वायत्तता / स्वतंत्रता
25. **On paper** (phrase) - theoretically, formally, on document केवल कागजों पर / औपचारिक रूप से
26. **Feature** (verb) - star, include, present, showcase, highlight शामिल करना / प्रदर्शित करना
27. **Dystopian** (adjective) - apocalyptic, anti-utopian, oppressive, bleak तानाशाहीपूर्ण / नरक जैसी स्थिति वाला
28. **Bake in** (phrasal verb) - build in, integrate or embed आंतरिक रूप से शामिल करना
29. **Amount to** (phrasal verb) - to be equal to, add up to, or result in something. के बराबर होना / रूप लेना
30. **De facto** (adjective) - a Latin expression used to say that something exists even though it may not be legally accepted as existing व्यवहार में / वास्तव में
31. **Pandemic** (noun) - widespread disease, global outbreak, plague वैश्विक महामारी
32. **Concealment** (noun) - hiding, suppression, secrecy, cover-up छिपाव / गुप्त रखना
33. **Defiance** (noun) - resistance, opposition, rebellion, non-compliance, disobedience अवहेलना / विरोध
34. **Gazette** (noun) - an official government publication that contains legal notices, laws, regulations, and important public announcements. राजपत्र / सरकारी गजट
35. **Place** (verb) - put, set, position, lay, post रखना / स्थापित करना
36. **Archive** (noun) - repository, records, databank, library अभिलेखागार / पुराने रिकॉर्ड का संग्रह
37. **Odious** (adjective) - hateful, detestable, repulsive, abhorrent, obnoxious घृणित / निंदनीय
38. **Ought to** (modal verb) - used to express duty, advice, moral obligation, or what is considered the right thing to do. चाहिए (नैतिक कर्तव्य के रूप में)
39. **Curtail** (verb) - reduce, cut back, restrict, retrench, limit कम करना / घटाना
40. **Abolish** (verb) - end, terminate, eliminate, nullify, cancel समाप्त करना / पूरी तरह बंद करना
41. **Altogether** (adverb) - completely, entirely, wholly, totally, utterly पूरी तरह से / कुल मिलाकर
42. **Compel** (verb) - force, coerce, oblige, pressure, constrain बाध्य करना / मजबूर करना
43. **Fraternity** (noun) - brotherhood, community, fellowship, circle भाईचारा / बिरादरी / समुदाय
44. **Plague** (verb) - afflict, torment, beset, trouble, harass परेशान करना / संताप देना
45. **Stifle** (verb) - suppress, smother, choke, muzzle, silence दबाना / गला घोटना

46. **Dynamic** (noun) - interplay, force, momentum, mechanism, interaction
गतिशीलता / आपसी प्रभाव

47. **Play out** (phrasal verb) - to develop, happen, or unfold over a period of time.
सामने आना / घटित होना

48. **Hold accountable** (phrase) - make responsible, blame जवाबदेह ठहराना

Summary of the Editorial

1. The **Central Board of Film Certification (CBFC)** has significant cultural influence because it determines which films can be screened in Indian cinemas.
2. Although streaming platforms are not required to show CBFC-certified versions, they often follow the Board's cuts and censorship decisions.
3. The CBFC's decisions indirectly influence filmmakers and producers, determining **which kinds of stories are considered safe enough to be made**.
4. The editorial argues that political films supporting **secularism or criticising communalism** have become increasingly uncommon in Indian cinemas.
5. The treatment of the film **Satluj** illustrates how censorship can discourage filmmakers from tackling politically sensitive subjects.
6. According to the editorial, the CBFC has increasingly blocked or altered films considered **inconvenient to the ruling establishment or dominant political philosophy**.
7. The **Cinematograph Act, 1952**, along with the rules framed under it, is supposed to provide the principal legal check on the CBFC's authority.
8. The editorial contends that although the CBFC is supposed to function autonomously, **its autonomy exists largely on paper**.
9. The CBFC is legally expected to examine films and make certification decisions **within a matter of weeks**.
10. However, **Monkey Man** reportedly remained unwatched by the CBFC for more than a year, effectively preventing its theatrical release without imposing a formal ban.
11. The editorial describes such prolonged inaction as a "**de facto ban**", allowing the Board to avoid formally rejecting the film.
12. Even references to the government's handling of the **COVID-19 pandemic** were reportedly removed from *Homebound*, India's entry to the Oscars.
13. The editorial accuses the CBFC of **unlawful concealment**, particularly for stopping the publication of film certificates in the government Gazette despite the requirement under **Section 5A(2) of the Cinematograph Act**.
14. Information about certificates and mandated cuts has also become difficult to access online, while archives have reportedly stopped receiving **cut portions of films for research purposes**.
15. The editorial concludes that **pre-censorship is incompatible with a free society** and argues that the CBFC's powers should be curtailed or the institution abolished; until then, it must be compelled to follow the law and remain accountable for decisions that affect artistic freedom.

Practice Exercise: SSC Pattern Based

[Editorial Page]

1. **The primary purpose of the passage as a whole is to**
 - A. examine statutory process and challenge its overall legal validity
 - B. evaluate streaming media and analyze its evolving market dominance
 - C. chronicle artistic growth and illustrate its broader social impact
 - D. expose regulatory overreach and demand immediate legislative reform
2. **According to information in the passage, the phrase “de facto ban” refers to the**
 - A. indefinite delay in reviewing a film to prevent its theatrical release
 - B. unlawful removal of sensitive political dialogue from internationally acclaimed cinematic releases
 - C. formal rejection of a film certificate issued under statutory federal regulations
 - D. systematic suppression of archival records containing deleted portions of controversial movies
3. **According to the passage, which factor does NOT contribute to the reduction of political films in Indian cinemas?**
 - A. Voluntary compliance by streaming platforms
 - B. Strict statutory enforcement of timelines
 - C. Producer interpretations of censor patterns
 - D. Administrative suppression of controversial themes
4. **The phrase "odious to" as used in the passage most nearly means:**
 - A. Deeply offensive to
 - B. Highly unfamiliar to
 - C. Strictly forbidden to
 - D. Thoroughly disruptive to
5. **Convert the following sentence from the passage into a grammatically correct interrogative sentence:**

"The patterns that producers interpret from the CBFC's decisions determine which stories are even made."

 - A. Why the patterns that producers interpret from the CBFC's decisions determine which stories are even made?
 - B. Does the patterns that producers interpret from the CBFC's decisions determine which stories are even made?
 - C. Is the patterns that producers interpret from the CBFC's decisions determine which stories are even made?
 - D. Do the patterns that producers interpret from the CBFC's decisions determine which stories are even made?
6. **Direction: Rearrange the following sentences (1, 2, 3, 4) to form a meaningful, logical, and coherent passage.**
 1. This vision is both ambitious and necessary.
 2. Together, these reforms reflect NEP 2020's vision of creating an education system that is more learner-centric, inclusive, future-ready, and focused on developing real-world skills.
 3. Six years after the National Education Policy (NEP) 2020 was introduced, India has made significant progress in reimagining education.

4. Across the country, schools are embracing competency-based learning, experiential teaching, multilingual education, digital literacy, and holistic assessment practices.
- A. 3-4-2-1
B. 3-2-4-1
C. 4-3-1-2
D. 2-4-3-1
7. **Direction: Rearrange the following sentences (A, B, C, D) to form a meaningful, logical, and coherent passage.**
- A. Proteinmaxxing and fibremaxxing became real goals.
B. Until a few months ago, my internet search history was sprinkled with curious questions such as “how much protein is there in a guava?” or “nutrients in broccoli”.
C. Soon, realisation dawned that I was not alone.
D. When my social feeds were filled with health and food influencers constantly talking about making recipes healthier, I also jumped on the bandwagon.
- A. A-B-C-D
B. B-A-D-C
C. B-D-A-C
D. D-B-C-A
8. **Select the most appropriate option that can substitute the underlined segment in the given sentence. If there is no need to substitute it, select ‘No substitution’.**
Kranthi loves to swim at the local swimming pool in order that relieve his work stress.
- A. in order which
B. No substitution
C. in order as to relieve
D. in order to relieve
9. **In the given sentence, one word may have been incorrectly spelt. Select the correctly spelt word from the given alternatives. If there is no error, select ‘No error’ as your answer.**
Decades of enimity between Lomovs and Chubukovs came to an end with the marriage between the two families
- A. No error
B. anaemity
C. enimity
D. enmity
10. **Select the most appropriate option to substitute the underlined segment in the given sentence.**
The bus is now full of passengers, it will leave soon.
- A. is leaving
B. has to leave
C. leaves
D. is going to leave
11. **Parts of the following sentence have been given as options. Select the option that contains a grammatical error.**
He describes the place vivid / that inspired in us / a wish to visit / the same.

- A. He describes the place vivid
B. the same.
C. that inspired in us
D. a wish to visit
12. **A sentence has been given with a blank to be filled with an appropriate word. Choose the correct alternative.**
His heart pounded as he checked his rearview mirror and saw only the dark _____ of highway
A. emancipation
B. trench
C. stretch
D. vitality
13. **The following sentence has been split into four segments. Identify the segment that contains a grammatical error.**
The boy, as well as / his friends, were / absent from the class / when the teacher came.
A. his friends, were
B. The boy, as well as
C. when the teacher came
D. absent from the class
14. **Select the most appropriate option that can substitute the underlined segment in the given sentence.**
The man which was present at the meeting spoke against the chairperson.
A. The man which were present
B. The men which was present
C. The man who was present
D. The man whom was present
15. **Select the most appropriate meaning of the underlined idiom in the given sentence.**
I must tell you that it all went pear-shaped after you left the meeting in the middle.
A. Became very entertaining
B. Became tragic
C. Turned out fine
D. Went terribly wrong
16. **Select the most appropriate synonym of the underlined word in the given sentence.**
Isn't knowledge supposed to make life sweeter and happier?
A. Superiority
B. Profession
C. Wisdom
D. Curriculum
17. **Select the most appropriate ANTONYM of the word 'dwindle' in the sentence given below.**
Rahul advised Neerja to appreciate or motivate her younger brother and not to dwindle or neglect his ideas all the time.
A. motivate
B. deprecate
C. complement

D. neglect

18. **Select the most appropriate option to complete the given sentence.**

They were not able to get the item from the store because it was _____.

- A. out of stock
- B. in fashion
- C. in vain
- D. on leave

19. **Choose the option that is the most appropriate conversion of the following sentence into Active Voice.**

By whom was this novel written?

- A. Who writes this novel?
- B. Who has written this novel?
- C. Who wrote this novel?
- D. Who was writing this novel?

20. **Choose the option that is the most appropriate conversion of the following sentence into Direct Speech.**

She said that the documents had to be submitted by the next evening.

- A. She said, "The documents ought to be submitted by the next evening."
- B. She said, "The documents must be submitted by tomorrow evening."
- C. She said, "The documents need to be submitted by the coming evening."
- D. She said, "The documents are to be submitted by the following evening."

Read the cloze passage and answer the following questions:

By November, the streams around Sohra begin to fall silent. The rivers that roared through the monsoon thin to a _____(1) and then to nothing, and the springs that families have drawn from for generations turn seasonal. By deep winter, in a town that holds two world records for rainfall, people are buying water by the bucket.

A bucket _____(2) from the plains costs anywhere between ₹20 and ₹50, depending on the month. Some households pay close to a thousand rupees for 500 litres. The residents of Sohra, the town the world still calls Cherrapunji, describe the shortage plainly: from November to March, water is something you purchase. What was once _____(3) is now seasonal. What was once shared is now sold.

It is a contradiction that ought to be _____(4). Sohra and neighbouring Mawsynram are among the wettest inhabited places on earth, drenched by an average of over 11,000 mm of rainfall a year — figures that dwarf almost anywhere else on the planet. Yet in the winter dry months, at least 40% of residents in the Sohra constituency face an acute shortage of potable water, buying it from private contractors at prices that rise with scarcity. Ahead of successive Assembly elections, drinking water has become a campaign promise made to more than 25,000 voters, and broken with equal regularity.

The _____(5) of Meghalaya is not that the rain has stopped. It is that abundance has never guaranteed access — and that the State built almost nothing to hold on to what the sky gives it.

21. **Select the most appropriate option for (1):**

- A. trickle

- B. deluge
 - C. remnant
 - D. spate
22. **Select the most appropriate option for (2):**
- A. carted around
 - B. carted up
 - C. carted off
 - D. carted away
23. **Select the most appropriate option for (3):**
- A. abundance
 - B. ubiquitous
 - C. perennial
 - D. endemic
24. **Select the most appropriate option for (4):**
- A. feasible
 - B. logical
 - C. predictable
 - D. impossible
25. **Select the most appropriate option for (5):**
- A. paradox
 - B. tragedy
 - C. illusion
 - D. mystery

Answers

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

[Practice Exercise]

Explanations

1. D) **expose regulatory overreach and demand immediate legislative reform**

The passage systematically documents multiple instances of the CBFC exceeding or abusing its authority — delaying certification indefinitely (as with *Monkey Man*), removing content for political reasons (as with *Homebound* and *Satluj*), violating statutory transparency requirements (Section 5A(2) of the Cinematograph Act), and concealing information from archives and the public. This constitutes a clear exposition of regulatory overreach. The passage concludes by asserting that the CBFC's role "ought to be curtailed, if not abolished altogether" and that it "must be compelled... to follow the law," which reflects a call for reform and accountability — aligning with the second half of Option D.

Option A: Incorrect — The passage does not examine a statutory process to challenge its legal validity as a whole; rather, it critiques how the CBFC is violating and defying its governing statute (such as Section 5A(2) of the Cinematograph Act).

Option B: Incorrect — While streaming services are briefly mentioned as following censor cuts, streaming media's market dominance is not the primary focus or subject of analysis in the passage.

Option 3: Incorrect — The passage focuses on censorship, political suppression, and administrative secrecy by a regulatory body, not on chronicling artistic growth or positive social impact.

2. A) **indefinite delay in reviewing a film to prevent its theatrical release**

The passage directly explains the term through the example of *Monkey Man*: "For over a year, the film *Monkey Man*, featuring a dystopian vision of a society with supremacy baked in, has not even been watched. This amounts to a de facto ban, but the CBFC has chosen the route of avoiding that headline by simply not taking a call one way or the other." This shows that the "de facto ban" refers specifically to the CBFC's tactic of indefinitely delaying its review of a film — neither approving nor rejecting it — thereby preventing the film from being released, all while avoiding the appearance of an official ban. This matches Option A precisely.

Option B: Incorrect — This describes content editing (like removing COVID-19 pandemic references from *Homebound*), not a "de facto ban" on viewing or release.

Option C: Incorrect — A "de facto ban" is specifically described as an unofficial blockade through inaction (avoiding a formal call), whereas a formal rejection would be an official denial.

Option D: Incorrect — This refers to the board's "unlawful concealment" and withholding of certificate details and archives, not the avoidance of reviewing a film.

3. B) **Strict statutory enforcement of timelines**

The passage explicitly notes that the CBFC "is required to watch and rule on films in a matter of weeks," yet *Monkey Man* went unwatched "for over a year" — demonstrating that statutory timelines are being ignored, not strictly enforced. This lack of enforcement is precisely what allows the CBFC to create a "de facto ban" by simply delaying indefinitely,

without accountability. Since strict enforcement of timelines does not actually happen (and is, in fact, violated), it cannot be a factor contributing to the reduction of political films — making it the correct answer to this "NOT" question.

Option A: Incorrect — The passage explicitly notes that streaming services follow the CBFC's excise decisions "nearly completely," which influences broader content trends.

Option C: Incorrect — The passage states that "the patterns that producers interpret from the CBFC's decisions determine which stories are even made," confirming this as a contributing factor.

Option D: Incorrect — The passage describes the CBFC "blocking off films that are inconvenient to the ruling dispensation" and "purging politics hostile to the dominant philosophy" (e.g., removing COVID-related references from Homebound). This is explicit evidence of suppression reducing political content

4. A) **Deeply offensive to**

"Odious" means extremely unpleasant, hateful, or repugnant — something that provokes strong distaste or moral objection. In the passage, the sentence states: "Pre-censorship as a concept is odious to free societies." This means that the very idea of pre-censorship is fundamentally repugnant or offensive to the values and principles of free societies. "Deeply offensive to" captures this sense of moral repugnance and incompatibility with free societies' core values.

Option B: Incorrect — "Unfamiliar" means unknown or novel, which does not fit the moral disapproval implied by the word "odious."

Option C: Incorrect — While censorship might be legally restricted, "odious" describes an emotional, moral, or philosophical repugnance (offensive/detestable nature) rather than a strict legal prohibition.

Option D: Incorrect — "Disruptive" implies causing trouble or interrupting an event or process, whereas "odious" refers to being inspiringly hateful, offensive, or repulsive.

5. D) **Do the patterns that producers interpret from the CBFC's decisions determine which stories are even made?**

The subject of the original sentence is "the patterns" (plural), and the main verb is "determine" (plural verb form, agreeing with "patterns"). To convert a declarative sentence into an interrogative (yes/no question) sentence, we need to move the appropriate auxiliary verb to the front of the sentence. Since the subject "patterns" is plural, the correct auxiliary verb is "Do" (not "Does" or "Is"), and the main verb "determine" stays in its base form. This gives us the grammatically correct interrogative: "Do the patterns... determine...?"

6. A) **3-4-2-1**

Explanation:

- Sentence 3 paragraph की शुरुआत करेगा क्योंकि यह passage का introductory sentence है, जो "National Education Policy (NEP) 2020" और शिक्षा में हुई प्रगति को बिना किसी पूर्व संदर्भ के सीधे introduce करता है। (निर्देशानुसार यह passage का बिल्कुल पहला वाक्य है)।
- Sentence 4 Sentence 3 के बाद आएगा क्योंकि यह Sentence 3 में बताए गए "significant progress" (महत्वपूर्ण प्रगति) के स्पष्ट उदाहरण देता है कि देश भर के स्कूल वास्तव में क्या-क्या अपना रहे हैं (competency-based learning, experiential teaching, आदि)।

- Sentence 2 Sentence 4 के बाद आएगा क्योंकि इसमें इस्तेमाल हुआ phrase "these reforms" एक सीधा grammatical link है, जो Sentence 4 में बताए गए नए तरीकों और बदलावों की ओर इशारा करता है, और बताता है कि ये सभी NEP 2020 के विजन को दर्शाते हैं।
- Sentence 1 Sentence 2 के बाद आएगा क्योंकि यह paragraph का conclusion है। इसमें इस्तेमाल हुआ phrase "This vision" सीधे तौर पर Sentence 2 में introduce किए गए "NEP 2020's vision" को refer करता है, जिससे passage बेहतरीन तरीके से एक तार्किक बिंदु पर समाप्त होता है।
 - Sentence 3 starts the sequence because it acts as the introductory hook, independently establishing the main subject—the National Education Policy (NEP) 2020 and India's progress in reimagining education—without any dangling references. (As requested, it is the exact first sentence of the source text).
 - Sentence 4 follows Sentence 3 because it logically expands on the "significant progress" mentioned in Sentence 3 by providing concrete examples of the practices schools are adopting across the country.
 - Sentence 2 follows Sentence 4 because the demonstrative phrase "these reforms" serves as a direct grammatical link, pointing specifically back to the list of educational changes (competency-based learning, etc.) established in Sentence 4.
 - Sentence 1 concludes the sequence. The demonstrative phrase "This vision" acts as a direct thematic link, referring exactly back to "NEP 2020's vision" introduced at the end of Sentence 2, perfectly wrapping up this information block.

7. C) B-D-A-C

Explanation:

- Sentence B paragraph की शुरुआत करेगा क्योंकि यह passage का introductory sentence है, जो लेखक की व्यक्तिगत internet search history को बिना किसी पूर्व संदर्भ के सीधे introduce करता है। (निर्देशानुसार यह passage का बिल्कुल पहला वाक्य है)।
- Sentence D Sentence B के बाद आएगा क्योंकि यह Sentence B में बताई गई search history का कारण (reason) बताता है। यह समझाता है कि लेखक ने ऐसा क्यों किया (influencers को देखकर "bandwagon" पर चढ़ना)।
- Sentence A Sentence D के बाद आएगा क्योंकि यह Sentence D में "jumped on the bandwagon" के सीधे परिणाम (result) को दर्शाता है कि कैसे ये नई आदतें (Proteinmaxxing and fibremaxxing) लेखक के असली लक्ष्य (real goals) बन गईं।
- Sentence C Sentence A के बाद आएगा क्योंकि यह इस विचार को conclude करता है। यह लेखक के व्यक्तिगत अनुभव (real goals) को एक व्यापक अहसास से जोड़ता है कि इस ट्रेंड में वह अकेला नहीं था ("I was not alone"), जो passage को बेहतरीन तरीके से समाप्त करता है।
- Sentence B starts the sequence because it acts as the introductory hook, establishing the author's personal internet search habits independently without any dangling references. (As requested, it is the exact first sentence of the source text).
- Sentence D follows Sentence B because it provides the context and reason for the curious search history mentioned in B. It explains that the author was influenced by their social feeds to "jump on the bandwagon."

- Sentence A follows Sentence D because it logically defines the exact outcome of jumping on that bandwagon: specific dietary trends (proteinmaxxing and fibremaxxing) literally became the author's "real goals."
 - Sentence C concludes the sequence by shifting the perspective from the author's isolated personal experience (the goals in A) to a broader social realization, noting that they were "not alone" in this behavior, which perfectly wraps up the narrative block.
8. D) in order that relieve' के बदले **'in order to relieve'** का प्रयोग होगा क्योंकि 'in order to' का इस्तेमाल किसी कारण या उद्देश्य को व्यक्त करने के लिए होता है। यहाँ पर 'in order to' के बाद 'relieve' वर्ब का इस्तेमाल सही रूप में किया गया है, जो कि Kranthi के काम के तनाव को दूर करने के उद्देश्य को व्यक्त करता है; जैसे— I exercise daily in order to stay healthy.
- 'in order to relieve' will be used instead of 'in order that relieve' because 'in order to' is used to express a reason or purpose. Here, 'relieve' following 'in order to' is correctly used, indicating the purpose of Kranthi to relieve his work stress; Like— I exercise daily in order to stay healthy.
9. D) The correct spelling in the given sentence is 'Enmity' शत्रुता,
10. D) **is going to leave'** का प्रयोग होगा क्योंकि वाक्य में 'soon' शब्द का इस्तेमाल हुआ है, जो निकट भविष्य में होने वाली क्रिया का संकेत देता है। 'Is going to' निकट भविष्य में होने वाली क्रियाओं को दर्शाने के लिए प्रयोग किया जाता है; जैसे— The sky is dark, it is going to rain.
- is going to leave' will be used because the sentence uses the word 'soon', indicating an action that will happen in the near future. 'Is going to' is used to denote actions that are about to happen; Like— The sky is dark, it is going to rain
11. A) vivid' को **'vividly'** में बदला जाएगा क्योंकि यहाँ 'vivid' का प्रयोग एक Adjective के रूप में हुआ है जबकि हमें एक Adverb की आवश्यकता है ताकि यह 'describes' Verb को modify कर सके; जैसे— He vividly describes the place that inspired in us a wish to visit the same.
- vivid' will be changed to 'vividly' because here 'vivid' is used as an adjective whereas we need an adverb to modify the verb 'describes'; Like— He vividly describes the place that inspired in us a wish to visit the same.
12. C) **Stretch'** का use होगा क्योंकि इसका अर्थ होता है किसी चीज का बढ़ा हुआ क्षेत्र या लंबाई। वाक्य में यह वर्णन किया गया है कि कोई अपने पिछले दर्पण में देखकर राजमार्ग का एक लंबा, अंधेरा भाग देखता है, इसलिए 'stretch' यहाँ सबसे उपयुक्त शब्द है। 'Emancipation' का अर्थ होता है मुक्ति या स्वतंत्रता, 'Trench' का अर्थ होता है गहरी खाई, और 'Vitality' का अर्थ होता है जीवन शक्ति या ऊर्जा, जो इस संदर्भ में फिट नहीं बैठते।
- stretch" because it refers to an extended area or length of something. The sentence describes a scenario where someone is looking into the rearview mirror and seeing an extended, dark portion of the highway. This makes 'stretch' the most suitable choice.
13. A) 'were' के बदले **'was'** का प्रयोग होगा क्योंकि यहाँ 'as well as' का प्रयोग 'and' के बजाय किया गया है। 'As well as' के साथ, क्रिया का रूप संज्ञा या सर्वनाम के अनुसार होता है जो 'as well as' से पहले आता है। यहाँ, 'The boy' मुख्य संज्ञा है और वह एकवचन है, इसलिए क्रिया 'was' होनी चाहिए; जैसे— The boy, as well as his friends, was absent from the class when the teacher came.
- 'was' will be used instead of 'were' because here 'as well as' is used instead of 'and'. With 'as well as', the verb agrees with the noun or pronoun that comes before it. Here,

'The boy' is the main subject and it is singular, so the verb should be 'was'; Like — The boy, as well as his friends, was absent from the class when the teacher came.

14. C) 'which' के स्थान पर **'who'** का प्रयोग होगा क्योंकि 'The man' एक व्यक्ति का उल्लेख करता है, और 'which' का प्रयोग वस्तुओं या जानवरों के लिए होता है, जबकि 'who' का प्रयोग व्यक्तियों के लिए होता है। 'Who' Relative Clause में subject के रूप में काम करता है, जो यहाँ उपयुक्त है। जैसे— The man who was present at the meeting spoke against the chairperson.

- 'who' will be used in place of 'which' because 'The man' refers to a person, and 'which' is used for objects or animals, while 'who' is used for people. 'Who' functions as the subject in a Relative Clause, which is appropriate here. Like — The man who was present at the meeting spoke against the chairperson.

15. D) Went pear-shaped" (idiom) - Went terribly wrong बुरी तरह से गलत हो गया

16. C) **Knowledge** (noun) – Facts, information, and skills acquired through experience or education; the theoretical or practical understanding of a subject. ज्ञान

Synonym: **Wisdom** (noun) – The quality of having experience, knowledge, and good judgment; the quality of being wise. बुद्धिमत्ता

- **Superiority** (noun) – The state of being superior. श्रेष्ठता
- **Profession** (noun) – A paid occupation, especially one that involves prolonged training and a formal qualification. व्यवसाय
- **Curriculum** (noun) – The subjects comprising a course of study in a school or college. पाठ्यक्रम

17. C) **Dwindle** (verb) - To diminish gradually in size, amount, or strength. सिकुड़ना

Antonym: **Complement** (verb) - To add to something in a way that enhances or improves it; make perfect. पूरक

- **Motivate** (verb) - To provide with a motive; to inspire. प्रेरित करना
- **Deprecate** (verb) - To express disapproval of. विरोध करना
- **Neglect** (verb) - To fail to care for or attend to properly. उपेक्षा करना

18. A) **Out of stock** का उपयोग होगा क्योंकि इसका अर्थ होता है कि कोई वस्तु उपलब्ध नहीं है। वाक्य में बताया गया है कि वे दुकान से वस्तु नहीं प्राप्त कर सके, जो इस बात का संकेत है कि वस्तु उपलब्ध नहीं थी, इसलिए 'out of stock' सही है। 'In fashion' का अर्थ होता है प्रचलन में होना, 'In vain' का अर्थ है व्यर्थ होना, और 'On leave' का अर्थ है छुट्टी पर होना, जो इस context में उपयुक्त नहीं हैं।

- 'Out of stock' should be used because it means the item is not available. The sentence indicates that they were unable to obtain the item from the store, suggesting the item was unavailable, making 'out of stock' appropriate. 'In fashion' means being popular, 'In vain' means without success, and 'On leave' means being absent, which are not suitable in this context

19. C) **Who wrote this novel?**

Passive से Active Voice में बदलते समय "By whom" Active Voice में "Who" बन जाता है। यहाँ verb "was written" Simple Past Passive में है, इसलिए Active Voice में यह "wrote" (Simple Past) बनेगा। Sentence interrogative form में है, इसलिए structure होगा — "Who wrote this novel?" इसलिए यही सही Active form है।

- To change a sentence from Passive to Active Voice, "By whom" changes into "Who" in Active Voice. Here, the verb "was written" is in the Simple Past Passive form, so in

Active Voice it changes into "wrote" in the Simple Past tense. Since the sentence is interrogative, the structure becomes — "Who wrote this novel?" Therefore, this is the correct active form.

20. B) **She said, "The documents must be submitted by tomorrow evening."**

Indirect से Direct Speech में बदलते समय Tense, Modal verb, और Time expression में सही रूपांतरण किया जाता है।

दिए गए वाक्य में "She said" Reporting Verb है और "the documents had to be submitted by the next evening" एक necessity/obligation को दर्शाता है। Indirect Speech में प्रयुक्त had to Direct Speech में सामान्यतः must में बदल जाता है। साथ ही the next evening का Direct रूप tomorrow evening होता है।

- While converting from Indirect to Direct Speech, changes are made in the modal verb and time reference. Here, "had to be submitted" expresses obligation, which in Direct Speech is most appropriately rendered as must be submitted. The time expression the next evening changes to tomorrow evening. Therefore, the most appropriate Direct Speech conversion is:

21. A) **trickle**

Trickle refers to a small, slow, and thin flow of liquid. The sentence establishes a contrast: rivers that "roared" (flowed heavily) during the monsoon gradually reduce (thin) to a slow, weak flow before drying up completely ("to nothing"). Deluge and Spate both mean a severe flood or heavy rush of water, which act as exact antonyms in this context. Remnant means a surviving trace or small remaining quantity, but it is typically used for solid objects, historical traces, or groups of people, not the continuous flow of a river.

- यहाँ Trickle का use किया जाएगा क्योंकि इसका meaning 'पतली धारा' या 'धीरे-धीरे बहना' होता है। मानसून में उफनती हुई नदियां सूखकर एक पतली धारा (trickle) में बदल जाती हैं। Deluge और Spate का मतलब भारी बाढ़ या तेज़ बहाव होता है, जो यहाँ विलोम (antonyms) हैं। Remnant का मतलब बचा हुआ हिस्सा या अवशेष होता है, जिसका इस्तेमाल बहते हुए पानी के लिए व्याकरण के अनुसार नहीं किया जाता।

22. B) **carted up**

Carted up is used because it specifically describes transporting heavy goods (carting) to a higher elevation, which perfectly fits moving water from the low-lying plains up to the hills of Sohra. Carted around means moving something from place to place aimlessly. Carted off means taking something away, often forcefully or abruptly. Carted away means removing something from a location to dispose of it. None of these alternatives indicate the essential upward directional movement from the plains to the hills.

- यहाँ Carted up का use किया जाएगा क्योंकि 'cart' का मतलब भारी सामान ढोना होता है और 'up' दिशा दर्शाता है (मैदानी इलाकों से ऊँचाई पर स्थित पहाड़ियों तक पानी ढोकर लाना)। Carted around का मतलब बिना किसी निश्चित दिशा के इधर-उधर ले जाना होता है। Carted off और Carted away का मतलब किसी चीज़ को वहाँ से हटाकर दूर ले जाना या फेंकना होता है, जो यहाँ संदर्भ के अनुसार पूरी तरह गलत है।

23. C) **perennial**

Perennial means lasting or existing throughout the entire year, specifically used in geography to describe streams or springs that flow year-round. It forms the exact chronological and grammatical opposite of the adjective "seasonal." Abundance is a noun meaning a very large

quantity, which breaks the parallel adjective structure ("was once [adjective] is now seasonal"). Ubiquitous means present everywhere, which is a spatial adjective (space), not a temporal one (time). Endemic means native or restricted to a certain geographical area.

- यहाँ Perennial का use किया जाएगा क्योंकि इसका meaning 'बारहमासी' (साल भर चलने या बहने वाला) होता है। वाक्य में "seasonal" (मौसमी) के साथ सीधा विरोधाभास (contrast) दिखाया गया है, और seasonal का सटीक समय-आधारित विलोम perennial होता है। Abundance (प्रचुरता) एक noun है, जबकि वाक्य की संरचना के अनुसार यहाँ adjective की ज़रूरत है। Ubiquitous का मतलब 'सर्वव्यापी' (हर जगह मौजूद) होता है, जो स्थान दर्शाता है, समय नहीं। Endemic का मतलब 'स्थानिक' (किसी विशेष क्षेत्र तक सीमित) होता है।

24. D) impossible

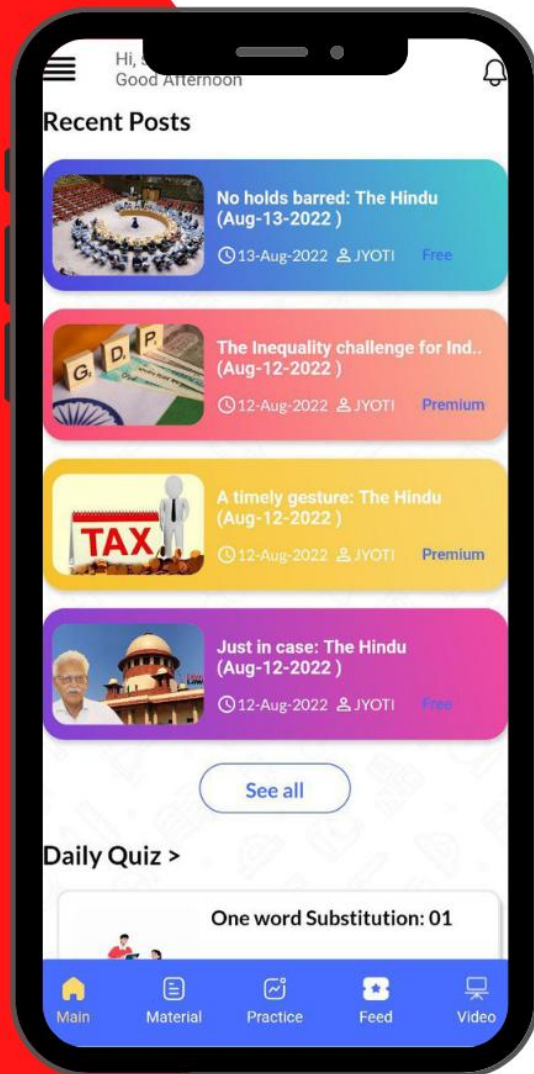
Impossible perfectly fits the logical structure of the sentence. The author points out a stark contradiction: a town receiving the highest rainfall on Earth is suffering from an acute water shortage. Logically, this situation is so contradictory that it "ought to be impossible." Feasible (possible to do easily), Logical (making sense), and Predictable (expected to happen) all imply that the situation makes perfect sense, which completely destroys the author's argument about it being a "contradiction."

- यहाँ Impossible का use किया जाएगा क्योंकि दुनिया में सबसे ज्यादा बारिश वाले स्थान पर पानी की कमी होना एक ऐसा विरोधाभास (contradiction) है, जिसे तार्किक रूप से 'असंभव' (impossible) होना चाहिए। Feasible (संभव/व्यावहारिक), Logical (तार्किक), और Predictable (जिसका अनुमान पहले से हो) शब्दों का इस्तेमाल करने से वाक्य का अर्थ उल्टा हो जाएगा, क्योंकि ये शब्द जताते हैं कि यह स्थिति बिल्कुल सामान्य है।

25. A) paradox

Paradox refers to a situation, person, or thing that combines contradictory features or qualities. The passage concludes by summarizing this exact contradiction: Meghalaya has an absolute abundance of rain, yet its people have no access to water because the state didn't build infrastructure. Tragedy refers to a sad or disastrous event, but it fails to capture the logical contradiction of the situation. Illusion implies the water shortage isn't real, which contradicts the facts presented. Mystery implies the cause is unknown, but the author explicitly states the cause (the state built almost nothing to store it).

- यहाँ Paradox का use किया जाएगा क्योंकि इसका meaning 'विरोधाभास' होता है (ऐसी स्थिति जहाँ दो बातें एक-दूसरे के विपरीत हों)। मेघालय में बेशुमार बारिश होना और फिर भी पानी की कमी होना एक स्पष्ट विरोधाभास (paradox) है। Tragedy का मतलब त्रासदी होता है, जो स्थिति के तार्किक विरोधाभास को नहीं दर्शाता। Illusion का मतलब भ्रम (जो सच न हो) होता है। Mystery का मतलब रहस्य होता है (जिसका कारण पता न हो), जबकि लेखक ने कारण साफ बता दिया है कि राज्य ने पानी रोकने का कोई प्रबंध नहीं किया।



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