

When **vintage** refuses to become **archaic**

The difficult **thing** about vintage **is** not simply **preserving** it. It is preserving its **relevance**.

An old building can become a **relic**. An antique can disappear into **a glass case**. But when heritage remains part of **contemporary** life, something interesting happens. Like wine, it can become more mature, **coveted** and **desirable** with time.

I recently **encountered** two **striking** examples: BrijRama Palace in Varanasi and the **frescoes** of Shekhawati.

At BrijRama, the past has quite **literally** checked into the present. The palace **on the banks of** the Ganga dates to 1812, when it was built by Shridhara Narayana Munshi. Its Maratha vocabulary survives in **carved** sandstone pillars, **floral** and betel-leaf **motifs** and **semicircular bastions**. Another layer arrived after Maharaja Rameshwar Singh Bahadur of Darbhanga **acquired** it in 1915, bringing Greco-Roman influences, sculptures and river-dolphin carvings.

Crucially, these layers have not been **stripped away** to create a **sanitised** luxury hotel. “BrijRama Palace is not a museum. It is a living palace where guests dine, stay, celebrate and move through these spaces every day,” says Manish Singh, General Manager, BrijRama Palace. Guests pay upwards of Rs 40,000 a night even in the **lean season**. **Heritage**, kept relevant, **acquires** not just cultural but economic value.

Even food becomes a carrier of memory. Traditional Banarasi **dishes** such as potli ki subzi and dal panchmel in the Darbhanga thali **coexist** with Aangan’s contemporary 10-course vegetarian tasting menu. One preserves, the other **reinterprets**. Neither **erases** what came before.

Younger travellers too are curious. Singh says guests pause before frescoes, mirrorwork, sculptures and **carved** stone, wanting to know the stories behind them. Suddenly, an old object is no longer **merely** old.

Shekhawati offers another lesson. Its extraordinary frescoes **documented** a changing India with **audacious eclecticism**. Gods and goddesses coexist with **colonial** influences, everyday life, images inspired by Raja Ravi Varma, film stars and even **erotica**.

Shruti Nada Poddar, **heritage conservationist**, Founder and Managing Trustee, Shruti Foundation, and Founder, MOHAR, describes Shekhawati’s fresco art as distinctive because “it **encompassed** the world and its elements”, **witnessing spirituality**, culture, colonial influence and Swaraj.

But keeping the past relevant does not mean making it look new. Poddar **points to** old frescoes being painted over with modern chemical paints in the name of **restoration**. “Many artists completely cover the original frescoes by painting over them, which **amounts to** actual destruction rather than conservation,” she says. Sometimes, conservation requires little more than gently removing dust; where **intervention** is necessary, traditional techniques and natural colours are **critical**.

There **lies** the challenge. How do we keep heritage accessible without turning it into **spectacle**? Economically **viable** without making it **artificial**? How do we allow the present in without **pushing the past out**?

India does not suffer from a shortage of heritage. We suffer, sometimes, from a shortage of **patience** with it. Not everything old needs a **makeover**. The past needs to be understood, used, loved and passed on.

The best heritage does not ask us to live in yesterday. It allows yesterday to live with us today. And that is when vintage becomes **timeless**.

[Practice Exercise]

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

Vocabulary

1. **Vintage** (noun) - classic, antique, heritage, retro, relic पुरानी या उत्कृष्ट चीज़
2. **Archaic** (adjective) - obsolete, outdated, antiquated, primitive, old-fashioned प्राचीन
3. **Preserve** (verb) - conserve, protect, maintain, safeguard, retain संरक्षित करना
4. **Relevance** (noun) - significance, applicability, importance, pertinence, connection प्रासंगिकता
5. **Relic** (noun) - artifact, remnant, vestige, antique, remain अवशेष
6. **A glass case** (phrase) - a transparent container used for displaying and protecting valuable items शीशे का बक्सा
7. **Contemporary** (adjective) - modern, current, present, recent, prevailing समकालीन
8. **Covet** (verb) - desire, crave, want, envy, yearn ललचना
9. **Desirable** (adjective) - attractive, sought-after, appealing, alluring, profitable आकर्षक
10. **Encounter** (verb) - meet, face, confront, experience, happen सामना करना
11. **Striking** (adjective) - noticeable, impressive, outstanding, remarkable, stunning आकर्षक या प्रभावशाली
12. **Fresco** (noun) - mural, painting, artwork, illustration, drawing भित्ति चित्र
13. **Literally** (adverb) - exactly, strictly, accurately, plainly, actually सचमुच
14. **On the banks of** (phrase) - situated alongside a river or body of water के किनारे
15. **Carve** (verb) - sculpt, engrave, cut, chisel, shape तराशना
16. **Floral** (adjective) - flowery, botanical, blooming, blossoming, florid फूलों का
17. **Motif** (noun) - theme, pattern, design, concept, idea मूल भाव
18. **Semicircular** (adjective) - half-round, curved, arched, bowed, crescent अर्धवृत्ताकार
19. **Bastion** (noun) - stronghold, fortress, bulwark, defender, fort गढ़
20. **Acquire** (verb) - obtain, get, gain, procure, secure प्राप्त करना
21. **Strip away** (phrasal verb) - to remove a layer or covering from something हटा देना
22. **Sanitise** (verb) - clean, sterilize, disinfect, purify, decontaminate स्वच्छ करना
23. **Lean season** (noun) - a period of time when business, activity, or tourism is slow मंदी का मौसम
24. **Coexist** (verb) - coincide, synchronize, concur, harmonize, coordinate साथ-साथ रहना
25. **Reinterpret** (verb) - reassess, reevaluate, redefine, explain, translate फिर से व्याख्या करना
26. **Erase** (verb) - delete, remove, wipe, obliterate, cancel मिटाना
27. **Carve** (verb) - sculpt, engrave, cut, chisel, shape तराशना

28. **Merely** (adverb) - only, simply, just, purely, solely केवल
29. **Document** (verb) - record, log, detail, register, chronicle दर्ज करना
30. **Audacious** (adjective) - bold, daring, fearless, intrepid, courageous साहसी
31. **Eclecticism** (noun) - diversity, variety, mixture, blend, heterogeneity उदारवाद
32. **Colonial** (adjective) - imperial, foreign, overseas, settler, expansionist औपनिवेशिक
33. **Erotica** (noun) - pornography, smut, obscenity, sensuality, indecency कामुक कला
34. **Heritage** (noun) - legacy, tradition, inheritance, ancestry, antiquity विरासत
35. **Conservationist** (noun) - environmentalist, preservationist, ecologist, protector, guardian संरक्षणवादी
36. **Encompass** (verb) - include, cover, embrace, surround, enclose शामिल करना
37. **Witness** (verb) - observe, see, watch, view, notice गवाह होना
38. **Spirituality** (noun) - holiness, sacredness, divinity, religion, piety आध्यात्मिकता
39. **Point to** (phrasal verb) - to mention or indicate something as a reason or example इशारा करना
40. **Restoration** (noun) - repair, renewal, recovery, reconstruction, refurbishment जीर्णोद्धार
41. **Amount to** (phrasal verb) - to be equivalent to or have the same effect as something के बराबर होना
42. **Intervention** (noun) - interference, involvement, mediation, intercession, intrusion हस्तक्षेप
43. **Critical** (adjective) - crucial, vital, essential, important, key महत्वपूर्ण
44. **Lie** (verb) - rest, exist, reside, sit, remain निहित होना
45. **Spectacle** (noun) - display, show, performance, exhibition, sight तमाशा
46. **Viable** (adjective) - feasible, practical, workable, achievable, sustainable व्यावहारिक
47. **Artificial** (adjective) - fake, synthetic, unnatural, false, simulated कृत्रिम
48. **Push out** (phrasal verb) - to force someone or something to leave a place बाहर निकालना
49. **Patience** (noun) - tolerance, endurance, forbearance, perseverance, restraint धैर्य
50. **Makeover** (noun) - transformation, renovation, overhaul, revamp, alteration कायाकल्प
51. **Timeless** (adjective) - eternal, enduring, immortal, everlasting, permanent अनंत

Summary of the Editorial

1. Preserving Heritage and Relevance: The real challenge of heritage conservation is not merely preserving old buildings and objects but ensuring that they remain relevant to contemporary life.
2. Heritage as a Living Tradition: Historical buildings and antiques should not become forgotten relics or objects confined to museums. They should remain meaningful and accessible to present generations.
3. BrijRama Palace in Varanasi: BrijRama Palace, situated on the banks of the Ganga, is an excellent example of preserving historical architecture while adapting it to modern needs.
4. Historical Origins of the Palace: Built in 1812 by Shridhara Narayana Munshi, the palace reflects Maratha architectural influences through carved sandstone pillars, floral motifs, betel-leaf designs and semicircular bastions.
5. Influence of Darbhanga: In 1915, Maharaja Rameshwar Singh Bahadur of Darbhanga acquired the palace and introduced additional Greco-Roman influences, sculptures and river-dolphin carvings.
6. Heritage and Modern Hospitality: BrijRama Palace operates as a luxury hotel without removing its historical character. Guests can experience its architecture and cultural heritage while enjoying modern hospitality.
7. Economic Value of Heritage: Guests pay more than ₹40,000 per night, even during the lean season. This demonstrates that well-preserved heritage can generate considerable economic value alongside cultural benefits.
8. Traditional Food and Modern Innovation: The palace combines traditional Banarasi dishes, such as potli ki subzi and dal panchmel, with a contemporary ten-course vegetarian tasting menu. This allows culinary traditions to survive while adapting to modern preferences.
9. Interest Among Younger Travellers: Younger visitors show curiosity about frescoes, mirrorwork, sculptures and stone carvings. Understanding the stories behind these objects transforms them from old artefacts into meaningful cultural experiences.
10. Shekhawati's Artistic Heritage: The frescoes of Shekhawati document India's changing social and cultural landscape through diverse artistic influences and subjects.
11. Eclecticism in Frescoes: Shekhawati's frescoes combine religious imagery, colonial influences, everyday life, paintings inspired by Raja Ravi Varma, film stars and even erotic themes.
12. Heritage as a Historical Record: According to conservationist Shruti Nada Poddar, Shekhawati's frescoes capture spirituality, culture, colonial influence and the freedom movement, including the idea of Swaraj.
13. The Danger of Improper Restoration: Some frescoes are covered with modern chemical paints in the name of restoration. Such practices destroy original artwork instead of conserving it.
14. Importance of Authentic Conservation: Heritage conservation requires patience, traditional techniques and natural colours. Sometimes, gently removing dust is sufficient, while unnecessary interventions can cause irreversible damage.

15. Balancing Heritage and Modernity: India must make its heritage accessible and economically sustainable without turning it into an artificial spectacle. The past should be understood, appreciated, preserved and passed on to future generations.

Practice Exercise: SSC Pattern Based

1. **What constitutes a primary cultural concern regarding the restoration of Shekhawati's frescoes?** [Editorial page]
 - A. Commercial hoteliers enclose ancient exterior wall paintings behind opaque glass frames to display modern advertisements.
 - B. Modern artists obliterate authentic antique plasterwork by coating original murals with synthetic chemical paints.
 - C. Traditional painters refuse to clean surface grime, causing historical pigments to dissolve under natural sunlight.
 - D. Custodians strip away images of colonial figures to focus exclusively on depicting spiritual gods and goddesses.
2. **Why does the author argue that BrijRama Palace avoids becoming a "sanitised luxury hotel"?**
 - A. It retained its layered Maratha architecture and Darbhanga sculptural additions within functional living areas.
 - B. It serves traditional Banarasi dishes while excluding contemporary vegetarian tasting menus from its restaurants.
 - C. It replaced historical sandstone carvings with modern materials to simplify routine hospitality maintenance operations.
 - D. It replaced historical sandstone carvings with modern materials to simplify routine hospitality maintenance operations.
3. **Which inference is best supported by the passage regarding the restoration of historical frescoes?**
 - A. Restoring historical murals involves applying modern industrial pigments to give weathered plaster surfaces a refreshed look.
 - B. Preserving nineteenth-century wall art requires removing colonial iconography to highlight spiritual and mythological scenes.
 - C. True conservation relies on traditional methods and natural pigments rather than covering original layers with chemical paints.
 - D. Maintaining historic fresco art demands encasing decorated walls within protective glass structures to prevent dust accumulation.
4. **Identify the correct indirect speech form of the sentence taken from the passage:**
Poddar said, "Many artists cover the original frescoes by painting over them, and where intervention is necessary, traditional techniques are critical."
 - A. Poddar explained that many artists covered the original frescoes by painting over them, but where intervention had been necessary, traditional techniques were critical.
 - B. Poddar explained that many artists covered the original frescoes by painting over them, and where intervention was necessary, traditional techniques would be critical.
 - C. Poddar explained that many artists had covered the original frescoes by painting over them, and where intervention was necessary, traditional techniques were critical.
 - D. Poddar explained that many artists covered the original frescoes by painting over them, and where intervention was necessary, traditional techniques were critical.
5. **How did Maharaja Rameshwar Singh Bahadur's acquisition in 1915 affect the structure of BrijRama Palace?**

- A. It removed the original semicircular bastions to build expansive dining halls for high-paying luxury visitors.
- B. It replaced Maratha sandstone pillars with classical European masonry to modernize the riverfront palace's appearance.
- C. It transformed the private riverside residential palace into a public museum housing rare historical artifacts.
- D. It incorporated Greco-Roman architectural influences, sculptures, and river-dolphin carvings onto the existing Maratha foundation.
6. **Direction: Rearrange the following four sentences (1, 2, 3, and 4) in the proper sequence to form a meaningful, logical, and coherent paragraph.**
1. We enjoyed dog sleds and cosy hot chocolate in the slopeside cafes.
2. Puy-Saint-Vincent in France is a wonderful, small, child-friendly resort.
3. Three generations then made memories of a lifetime, skiing the wide quiet slopes together each afternoon.
4. Our grandchildren learned to ski each morning with great instructors on the gentle slopes under amazing azure skies.
- A. 2-3-4-1
- B. 4-2-3-1
- C. 2-4-3-1
- D. 4-1-2-3
7. **Choose the most appropriate synonym of the underlined word.**
The peace treaty received broad acceptance from all the nations involved.
- A. Consensus
- B. Refusal
- C. Delay
- D. Confusion
8. **Select the most appropriate meaning of the given idiom.**
Show a clean pair of heels
- A. To run away very fast; to flee quickly
- B. To display one's shoes proudly
- C. To surrender to the enemy
- D. To walk slowly and carefully
9. **Select the option that best expresses the meaning of the given phrasal verb.**
Calm down
- A. To handle, manage, or take action about a situation or problem.
- B. To find or discover someone or something by looking carefully.
- C. To deliberately cause something to burn.
- D. To become peaceful or less agitated.
10. **Select the option that can be used as a one-word substitute for the given group of words.**
An exaggerated statement not to be taken seriously or literally.
- A. Hypocrisy
- B. Hippocrates
- C. Hyperbole
- D. Hypertext

11. Select the most appropriate **ANTONYM** of the given word.

Augment

- A. Diminish
- B. Renew
- C. Elevate
- D. Sustain

12. Choose the best option to replace the underlined part to improve the given sentence. If no substitution is required, select 'No substitution.'

I know it takes a lot of courage to stand up to bullies, but you must try.

- A. Stand up for
- B. Stand up with
- C. Stand up as
- D. No substitution

13. A word is missing from a sentence, and you must choose the option with the correct spelling to complete it.

For many students from underprivileged backgrounds, high-quality private education remains an _____ dream due to financial constraints.

- A. Unatailable
- B. Unattainable
- C. Unattaineible
- D. Unatainnible

14. Identify the error in the sentence.

Of all the dancers, she performed more gracefully.

- A. gracefully
- B. more
- C. performed
- D. dancers

15. Select the correct passive form of the given sentence.

"The principal might be watching the surveillance footage."

- A. The surveillance footage is being watched.
- B. The surveillance footage might be watched.
- C. The surveillance footage might be watching.
- D. The surveillance footage might be being watched by the principal.

16. In the following question, a sentence has been given in Indirect Speech. Choose the correct Direct Speech form.

The analyst stated that inflation could have been controlled if monetary policies had been revised earlier.

- A. The analyst stated, "Inflation could have been controlled if monetary policies had been revised earlier."
- B. The analyst stated, "Inflation could be controlled if monetary policies were revised earlier."
- C. The analyst stated, "Inflation had been controlled if monetary policies had been revised earlier."
- D. The analyst stated, "Inflation can be controlled if monetary policies are revised earlier."

17. **Direction:** In the following question, the first and the last sentences of the passage are numbered S1 and S6. The rest of the passage is split into four parts and named A, B, C, and D. Each part contains exactly one sentence, taken verbatim from the text. Rearrange these four parts to form a meaningful, logical, and coherent passage.

S1. Gausta, Norway, is such fun.

- A. Then there's the real adventure: an old US military train climbs Gaustatoppen, opening up spectacular off-piste skiing with views and terrain that rival much of mainland Europe.
- B. Explore Vemork, the historic heavy-water plant where British and Norwegian resistance fighters carried out their daring sabotage during the second world war.
- C. For families, the on-piste skiing is friendly and accessible; while the cross-country trails are simply stunning.
- D. Stay at Gaustablikk, the hotel built by Kirk Douglas's stuntman, a wonderfully quirky piece of local history.

S6. It's a brilliant mix of history, skiing, scenery and adventure, and somehow remains a wonderfully under-the-radar destination

- A. D-B-C-A
- B. B-C-A-D
- C. D-A-C-B
- D. C-B-A-D

18. **Select the most appropriate ANTONYM of the given word.**

Stoke

- A. Quash
- B. Revive
- C. Establish
- D. Escalate

19. **Select the most appropriate option to fill in the blank.**

She was charged _____ negligence in handling confidential files.

- A. for
- B. with
- C. of
- D. on

20. **Choose the most appropriate synonym of the underlined word.**

Dark clouds signaled an imminent storm.

- A. Delayed
- B. Certain
- C. Approaching
- D. Imaginary

Directions: Five words in the passage below have been replaced with blanks. Choose the option that best completes each one.

At a restaurant in a star hotel, I (1)___ a book weighing 1 kg like a textbook running to a few pages. It was the menu. I was sure of my selection which is one plate of idli plus a vada and coffee. I needed to turn page after page to arrive at the dishes since each had a section followed by subsection.

On my return to office, my reporting manager asked me about my experience staying in a star hotel and food. I told him the room was a great experience. About the food, I had to tell him that it was the first time I read the menu from right to left in my life.

Back in the 1930s, when my father was in school, the restaurant owner and waiter would list the dishes (2)____. They will bring a glass of water, stand near the table, and (3)____ the menu with amazing memory and focus. They will remember table-wise orders and items and calculate the amount in no time. Most of the customers were known to them. They would even suggest some special items to your taste.

Slowly, family rooms were introduced with swinging doors. I have seen waiters getting hot coffee and cooling it by repeatedly pouring (4)____ the tumbler and the dabara so that you can drink at the right temperature. They love that you enjoy the serving and food. Not an easy job when it is crowded. The first to face (5)____ from customers are the waiters for no fault of theirs.

Later, glass-paned shelves and almirahs were introduced to display the dishes. The famous barfi, Mysore pak, gulab jamoon, and hot bondas were put on display.

Even if not qualified in catering, the waiters know that seeing is eating. A waiter should remember an average 15 items plus the price.

21. Select the most appropriate option to fill in blank (1):

- A. handed
- B. was given
- C. offering
- D. billed

22. Select the most appropriate option to fill in blank (2):

- A. aural
- B. legibly
- C. orally
- D. tacitly

23. Select the most appropriate option to fill in blank (3):

- A. recite
- B. peruse
- C. garble
- D. litany

24. Select the most appropriate option to fill in blank (4):

- A. through
- B. within
- C. among
- D. between

25. Select the most appropriate option to fill in blank (5):

- A. flak
- B. gratuity
- C. censorious
- D. plaudits

Answers

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

Explanations

1. B) **Modern artists obliterate authentic antique plasterwork by coating original murals with synthetic chemical paints.**

passage: "Poddar points to old frescoes being painted over with modern chemical paints in the name of restoration. 'Many artists completely cover the original frescoes by painting over them, which amounts to actual destruction rather than conservation,' she says."---The passage names one clear danger to the Shekhawati frescoes: artists paint over the original frescoes with modern chemical paints and call it restoration. The conservationist says this is "actual destruction rather than conservation." Option B says the same thing, so it is correct.

- Option A: Incorrect. The option says hoteliers hide ancient wall paintings behind opaque glass frames to show modern advertisements, but the passage says nothing about glass frames or advertisements. It mentions glass cases only as a general example of antiques becoming relics, and hotels appear only in the BrijRama example, hence incorrect.
- Option C: Incorrect. The option says traditional painters refuse to clean surface grime, so pigments dissolve in sunlight, but the passage says the opposite: "sometimes, conservation requires little more than gently removing dust," and it praises traditional techniques and natural colours as critical, hence incorrect.
- Option D: Incorrect. The option says custodians remove images of colonial figures to show only gods and goddesses, but the passage says the frescoes show gods and goddesses together with colonial influences, everyday life and film stars, and it never says colonial images are being removed, hence incorrect.

2. A) **It retained its layered Maratha architecture and Darbhanga sculptural additions within functional living areas.**

passage: "Crucially, these layers have not been stripped away to create a sanitised luxury hotel. 'BrijRama Palace is not a museum. It is a living palace where guests dine, stay, celebrate and move through these spaces every day.'"---"Sanitised" means cleaned of its character and made plain. The passage says the palace kept its old layers: the Maratha carved sandstone pillars, motifs and bastions, and the Greco-Roman sculptures and river-dolphin carvings added after 1915. Guests still live, dine and celebrate in these same spaces. Option A says exactly this, so it is correct.

- Option B: Incorrect. The option says the palace serves traditional dishes while excluding contemporary vegetarian tasting menus, but the passage says traditional Banarasi dishes "coexist with Aangan's contemporary 10-course vegetarian tasting menu," so nothing is excluded, hence incorrect.
- Option C: Incorrect. The option says the palace replaced sandstone carvings with modern materials, but the passage says the Maratha "carved sandstone pillars" and other features "survive" and that the layers "have not been stripped away," hence incorrect.

- Option D: Incorrect. The option says the palace separated the old bastions from the riverbank to protect them, but the passage never mentions any separation or environmental protection. It says the palace stands “on the banks of the Ganga” and keeps its bastions as part of daily use, hence incorrect.

3. C) True conservation relies on traditional methods and natural pigments rather than covering original layers with chemical paints.

passage: “Sometimes, conservation requires little more than gently removing dust; where intervention is necessary, traditional techniques and natural colours are critical.” Also: “Many artists completely cover the original frescoes by painting over them, which amounts to actual destruction rather than conservation.”---The passage says that painting over old frescoes with modern chemical paints is “actual destruction,” not conservation. It says real conservation can be as simple as gently removing dust, and when more work is needed, traditional techniques and natural colours are critical. Option C says exactly this, so it is correct.

- Option A: Incorrect. The option says restoring murals means applying modern industrial pigments to give a refreshed look, but the passage says painting over frescoes with modern chemical paints “amounts to actual destruction rather than conservation,” and adds that “keeping the past relevant does not mean making it look new,” hence incorrect.
- Option B: Incorrect. The option says preserving wall art requires removing colonial images to highlight spiritual scenes, but the passage praises the frescoes because gods and goddesses “coexist with colonial influences, everyday life” and other images, and it never asks for any of them to be removed, hence incorrect.
- Option D: Incorrect. The option says frescoes must be sealed inside protective glass structures to stop dust, but the passage says conservation sometimes needs only “gently removing dust,” and it warns that an antique can “disappear into a glass case,” which it treats as a problem, hence incorrect.

4. D) Poddar explained that many artists covered the original frescoes by painting over them, and where intervention was necessary, traditional techniques were critical.

To convert direct speech into indirect (reported) speech when the reporting verb is in the past tense (e.g., “said” or “explained”), you must apply the rules of tense backshifting: “cover” (Present Simple) changes to “covered” (Past Simple). “is” (Present Simple) changes to “was” (Past Simple). “are” (Present Simple) changes to “were” (Past Simple).

- Option D is correct because it correctly backshifts all three verbs into the past simple and preserves the meaning and structure of the original sentence.
- Option A is incorrect because it changes the conjunction “and” to “but” and incorrectly uses the past perfect “had been.”
- Option B is incorrect because it uses “would be” instead of the past simple “were.”
- Option C is incorrect because it uses the past perfect “had covered,” which suggests a completed action rather than the general statement/habit described in the passage

5. D) It incorporated Greco-Roman architectural influences, sculptures, and river-dolphin carvings onto the existing Maratha foundation.

passage: “Its Maratha vocabulary survives in carved sandstone pillars, floral and betel-leaf motifs and semicircular bastions. Another layer arrived after Maharaja Rameshwar Singh Bahadur of Darbhanga acquired it in 1915, bringing Greco-Roman influences, sculptures and

river-dolphin carvings.”---The passage says the original Maratha features still “survive.” The 1915 acquisition added “another layer” of Greco-Roman influences, sculptures and river-dolphin carvings on top of them. So the new features were added to the old ones and did not replace them. Option D says exactly this, so it is correct.

- Option A: Incorrect. The option says the acquisition removed the semicircular bastions to build dining halls, but the passage says the Maratha vocabulary, including the “semicircular bastions,” survives and the layers “have not been stripped away,” hence incorrect.
- Option B: Incorrect. The option says Maratha sandstone pillars were replaced with European masonry, but the passage says the “carved sandstone pillars” survive and the 1915 changes were “another layer,” not a replacement, hence incorrect.
- Option C: Incorrect. The option says the palace became a public museum, but the passage says “BrijRama Palace is not a museum. It is a living palace where guests dine, stay, celebrate,” hence incorrect.

6. C) 2-4-3-1

Explanation:

Hindi Explanation:

- Sentence 2 paragraph को open करेगा क्योंकि यह primary introductory context set करता है—location का नाम (Puy-Saint-Vincent in France) और उसका general characterization कि यह एक wonderful, child-friendly resort है।
- Sentence 4 Sentence 2 के ठीक बाद आएगा और 2-4 का direct link बनाएगा। Resort के “child-friendly” nature के प्रमाण के रूप में Sentence 4 बताता है कि बच्चों ने सुबह क्या किया—“Our grandchildren learned to ski each morning...”
- Sentence 3 Sentence 4 को follow करेगा और 4-3 का chronological mandatory pair बनाएगा। Sentence 4 में “each morning” के ski lessons के बाद, transitional adverb “then” और time marker “each afternoon” दिखाता है कि दोपहर में पूरी family (“Three generations”) एक साथ ski करने निकली।
- Sentence 1 Sentence 3 के बाद आकर passage को logically conclude करेगा। Slopes पर skiing की activities पूरी होने के बाद Sentence 1 off-slope leisure activities को detail करता है—dog sleds की ride और slopeside cafes में गर्म hot chocolate का आनंद।

English Explanation:

- Sentence 2 functions as the primary topic sentence, introducing the geographical setting (Puy-Saint-Vincent in France) and establishing its reputation as a child-friendly resort.
- Sentence 4 follows Sentence 2 directly, substantiating the child-friendly attribute by detailing the grandchildren's morning routine on the gentle beginner slopes (“each morning”).
- Sentence 3 forms an essential chronological pair with Sentence 4 (4-3), utilizing the sequential marker “then” and the temporal shift to “each afternoon” to show the entire family (“Three generations”) skiing together after morning lessons.
- Sentence 1 concludes the paragraph by transitioning from slope sports to relaxing off-piste recreation, detailing family activities like dog sled rides and hot chocolate at slopeside cafes.

7. A) Solution: A) **Acceptance** (noun) – the act of agreeing to or approving something. स्वीकृति
Synonym: **Consensus** (noun) – general agreement among all. आम सहमति

- **Refusal** (noun) – rejection, denial. इनकार
- **Delay** (noun) – postponement, lateness. देरी
- **Confusion** (noun) – lack of clarity, bewilderment. भ्रम

8. A) **To run away very fast; to flee quickly**

The idiom "show a clean pair of heels" means to run away from someone or something very quickly, leaving them far behind.

- Origin: When someone runs fast, you see only the back of their heels – a "clean pair of heels" means they escaped without being caught.
- Example: "The thief showed the police a clean pair of heels."

In Hindi "Show a clean pair of heels" का अर्थ है – तेज़ी से भाग जाना, पीछा छुड़ा लेना। जैसे: "चोर पुलिस को देखते ही भाग गया।"

9. D) **Calm down** (phrasal verb) – to become peaceful or less agitated. (शांत होना)

C) **Hyperbole** (noun) – An exaggerated statement not to be taken seriously or literally
अतिशयोक्ति

- **Hypocrisy** (noun) – The practice of claiming to have moral standards or beliefs to which one's own behavior does not conform; pretense. पाखंड
- **Hippocrates** (noun) – An ancient Greek physician, often considered the father of Western medicine. (Not applicable as a one-word substitute for the given description.)
हिप्पोक्रेट्स
- **Hypertext** (noun) – Text displayed on a computer display or other electronic devices with references (hyperlinks) to other text that the reader can immediately access.
हाइपरटेक्स्ट

10. A) **Augment** (verb) – increase, boost, enhance, expand. (बढ़ाना)

Antonym: **Diminish** (verb) – make or become less; reduce. (घटाना / कम करना)

- **Renew** (verb) – revive, restore, replenish. (नवीनीकृत करना)
- **Elevate** (verb) – raise, promote, uplift. (उन्नत करना)
- **Sustain** (verb) – maintain, continue, uphold. (बनाए रखना)

11. D) **'stand up to'** सही है, इसलिए कोई substitution आवश्यक नहीं है, क्योंकि "stand up to" एक phrasal verb है जिसका अर्थ है "किसी का डटकर सामना/विरोध करना", जो bullies के संदर्भ में सही है; जबकि 'stand up for' का अर्थ है किसी का समर्थन करना; जैसे— She stood up to her boss.

- No substitution is required because "stand up to" is a phrasal verb meaning "to resist or confront someone bravely", which fits with 'bullies'; whereas 'stand up for' means to support or defend someone; Like— She stood up to her boss.

12. B) **Unattainable**

13. B) 'Unattainable' (U-N-A-T-T-A-I-N-A-B-L-E) सही वर्तनी है। इसका अर्थ है अप्राप्य या जिसे प्राप्त न किया जा सके (not able to be reached or achieved)।

14. B) 'more' के बदले **'most'** का प्रयोग होगा क्योंकि "Of all the dancers" से सबकी तुलना हो रही है, इसलिए Superlative Degree ('most gracefully') आएगी; जैसे —
Of all the students, she answered most confidently.

- 'most' will be used instead of 'more' because "Of all the dancers" compares one with the whole group, which needs the superlative degree.

15. D) The surveillance footage might be being watched by the principal.

Active से Passive Voice में बदलते समय Active sentence का Object, Passive sentence का Subject बन जाता है। यहाँ "the surveillance footage" Object है, जो Passive में Subject बन गया। Verb "might be watching" modal + continuous form में है, इसलिए Passive Voice में structure होगा — "might be being + past participle." Verb "watching" का past participle "watched" होगा। साथ ही doer "the principal" को "by the principal" के रूप में प्रयोग किया जाएगा। इसलिए सही sentence होगा — "The surveillance footage might be being watched by the principal."

- To change a sentence from Active to Passive Voice, the object of the active sentence becomes the subject of the passive sentence. Here, "the surveillance footage" is the object, which becomes the subject in Passive Voice. The verb "might be watching" is in a modal + continuous form, so the passive structure becomes — "might be being + past participle." The past participle of "watching" is "watched." The doer "the principal" is used as "by the principal." Therefore, the correct sentence is — "The surveillance footage might be being watched by the principal."

16. A) The analyst stated, "Inflation could have been controlled if monetary policies had been revised earlier."

Indirect से Direct Speech में बदलते समय Tense और Sentence Structure को वापस original रूप में लाया जाता है। दिए गए वाक्य में Reporting Verb "stated" है और Reported Speech में Past Perfect (had been revised) तथा Modal Perfect "could have been controlled" प्रयोग हुआ है। Direct Speech में बदलते समय यह संरचना सामान्यतः वैसी ही रहती है क्योंकि यह unreal past condition (third conditional) को दर्शाता है। इसलिए Tense में कोई बदलाव नहीं किया जाता और केवल quotation marks जोड़े जाते हैं।

- To convert Indirect Speech into Direct Speech, the original tense and structure are restored. Here, the sentence uses a third conditional structure ("could have been controlled... had been revised"), which remains unchanged when converting back to direct speech. Only quotation marks are added to present the exact spoken words.

17. A) D-B-C-A

Explanation:

Hindi Explanation:

- Sentence D S1 के तुरंत बाद आएगा और S1-D का direct link बनाएगा। S1 में Gausta, Norway के general introduction के बाद Sentence D visitor को ठहरने की जगह suggest करता है— "Stay at Gaustablikk, the hotel built by Kirk Douglas's stuntman..." जो local history का हिस्सा है।
- Sentence B Sentence D को follow करेगा। होटल की local history के बाद Sentence B historical exploration पर आगे बढ़ता है— "Explore Vemork, the historic heavy-water plant..." जहाँ WWII के दौरान British और Norwegian resistance fighters ने sabotage किया था।
- Sentence C Sentence B के बाद आएगा। History के बाद passage sports और leisure activities पर shift होता है— "For families, the on-piste skiing is friendly and accessible; while the cross-country trails are simply stunning."

- Sentence A Sentence C के ठीक बाद आएगा और C-A का mandatory pair बनाएगा। Family-friendly skiing के बाद Sentence A transitional phrase "Then there's the real adventure" के साथ Gaustatoppen पर military train और off-piste skiing को introduce करता है। इसके बाद S6 ("It's a brilliant mix of history, skiing, scenery and adventure...") इन सभी elements को summarize करके passage को conclude करता है।

English Explanation:

- Sentence D directly follows S1, providing the first concrete recommendation upon arriving in Gausta by suggesting accommodation at Gaustablikk hotel.
 - Sentence B follows Sentence D, naturally continuing the historical thread established by the hotel's quirky past by directing the visitor to explore the WWII sabotage site at Vemork.
 - Sentence C follows Sentence B, shifting focus from historical sites to family recreational activities—gentle on-piste skiing and cross-country trails.
 - Sentence A forms an essential progression pair with Sentence C (C-A), escalating from gentle family slopes to high thrills via the connector "Then there's the real adventure", describing the military train up Gaustatoppen. Finally, S6 ties together history, skiing, scenery, and adventure into a single closing assessment.
18. A) **Stoke** (verb) – fuel, fan, encourage, incite, provoke. (भड़काना / बढ़ावा देना)
Antonym: **Quash** (verb) – to reject or void, especially by legal procedure; to suppress or extinguish. (दबाना / रद्द करना / शांत करना)
- **Revive** (verb) – to restore to life or consciousness. (पुनर्जीवित करना)
 - **Establish** (verb) – to set up on a firm or permanent basis. (स्थापित करना)
 - **Escalate** (verb) – to increase rapidly. (बढ़ाना)
19. B) '**with**' का प्रयोग होगा क्योंकि किसी पर कोई आरोप लगाने के लिए "charged with" fixed combination का प्रयोग होता है; जैसे— He was charged with theft. ('accused of' के साथ 'of' आता है।)
- 'with' should be used because "charged with" is the fixed combination for formally accusing someone of an offence; Like— He was charged with theft. ('accused of' takes 'of'.)
20. C) **Imminent** (adjective) – about to happen, impending. आसन्न
Synonym: **Approaching** (adjective) – coming near in time or space. निकट आता हुआ
- **Delayed** (adjective) – postponed, late. विलंबित
 - **Certain** (adjective) – sure, definite. निश्चित
 - **Imaginary** (adjective) – existing only in the mind, unreal. काल्पनिक
21. B) **was given**
Blank (1) needs a passive verb in the past tense, since the writer, a hotel guest, received the heavy menu rather than handing it to anyone — "It was the menu." a) handed: is an active past verb meaning "passed to someone," close in sense, violating the requirement since it would make the writer the giver, when the writer is the guest who received the menu and then read it. b) was given: is the passive form, matching the guest receiving a menu "weighing 1 kg like a textbook." c) offering: is an -ing form with a related sense, violating the requirement since "I offering a book" has no finite verb, and the writer was not the one offering. d) billed:

means sent a bill or charged money, which suits a restaurant, but violates the requirement since "I billed a book" makes no sense — the writer is not charging anyone.

Hindi:

Blank (1) में past tense का passive verb चाहिए, क्योंकि लेखक hotel का guest था जिसे भारी menu मिला, उसने किसी को दिया नहीं — "It was the menu।" a) handed: यह active past verb है जिसका meaning है "किसी को थमा दिया," sense करीब है, पर violate करता है क्योंकि इससे लेखक देने वाला बन जाता है, जबकि लेखक वो guest है जिसे menu मिला और जिसने उसे पढ़ा। b) was given: यह passive form है, जो "weighing 1 kg like a textbook" वाला menu पाने वाले guest से match करता है। c) offering: यह -ing form है जिसका sense जुड़ा हुआ है, पर violate करता है क्योंकि "I offering a book" में finite verb नहीं है, और offer करने वाला लेखक था ही नहीं। d) billed: इसका meaning है bill भेजना या पैसे charge करना, जो restaurant से जुड़ा लगता है, पर violate करता है क्योंकि "I billed a book" का कोई मतलब नहीं बनता — लेखक किसी से charge नहीं कर रहा।

22. C) orally

Blank (2) needs an adverb describing how the dishes were listed — by speaking, since waiters would "recite the menu with amazing memory and focus" instead of handing out a written card. a) aural: is an adjective meaning relating to hearing, and it sounds almost like "oral," but violates the requirement since an adjective cannot describe the verb "list," and it refers to hearing, not speaking. b) legibly: means in clear, readable writing, violating the requirement since it describes a written list, while these menus were spoken. c) orally: means by word of mouth, matching waiters who recited the whole menu from memory. d) tacitly: means in an unspoken, implied way, violating the requirement since it is the opposite of reciting a menu aloud.

Hindi:

Blank (2) में ऐसा adverb चाहिए जो बताए कि dishes कैसे list की जाती थीं — बोलकर, क्योंकि waiters written card देने की जगह "recite the menu with amazing memory and focus" करते थे। a) aural: यह adjective है जिसका meaning है सुनने से जुड़ा, और यह "oral" जैसा ही सुनाई देता है, पर violate करता है क्योंकि adjective verb "list" को describe नहीं कर सकता, और यह सुनने की बात करता है, बोलने की नहीं। b) legibly: इसका meaning है साफ, पढ़ने लायक लिखावट में, जो violate करता है क्योंकि यह written list बताता है, जबकि ये menus बोले जाते थे। c) orally: इसका meaning है मुँह से बोलकर, जो पूरा menu memory से recite करने वाले waiters से match करता है। d) tacitly: इसका meaning है बिना बोले, implied तरीके से, जो violate करता है क्योंकि यह menu को बोलकर सुनाने का उल्टा है।

23. A) recite

Blank (3) needs a base verb, parallel with "bring" and "stand," for speaking the menu aloud from memory — the waiters did it "with amazing memory and focus." a) recite: means to say aloud from memory, matching waiters reciting off every dish at the table without a card. b) peruse: means to read something carefully, which is what diners do with a menu, but violates the requirement since the waiters had no written menu to read — they worked from "amazing memory." c) garble: means to mix up words so they become confusing, violating the requirement since it contradicts "amazing memory and focus." d) litany: is a noun meaning a long list of things said one after another, close in sense, violating the requirement since the series "bring ... stand ... and ____" needs a verb.

Hindi:

Blank (3) में "bring" और "stand" जैसा base verb चाहिए, जो menu को memory से बोलकर सुनाने को बताए — waiters यह "with amazing memory and focus" करते थे। a) recite: इसका meaning है memory से बोलकर सुनाना, जो बिना card के table पर हर dish गिनाने वाले waiters से match करता है। b) peruse: इसका meaning है किसी चीज़ को ध्यान से पढ़ना, जो customers menu के साथ करते हैं, पर violate करता है क्योंकि waiters के पास पढ़ने के लिए कोई written menu था ही नहीं — वो "amazing memory" से काम करते थे। c) garble: इसका meaning है words को गड़बड़ करके confusing बना देना, जो violate करता है क्योंकि यह "amazing memory and focus" का उल्टा है। d) litany: यह noun है जिसका meaning है एक के बाद एक बोली गई लंबी list, sense करीब है, पर violate करता है क्योंकि "bring ... stand ... and ___" वाली series में verb चाहिए।

24. D) between

Blank (4) needs a preposition that pairs with "and" to show coffee moving back and forth across two vessels — "the tumbler and the dabara." a) through: means going in one side and out the other, as coffee drips through a filter, which suits filter coffee, but violates the requirement since a tumbler and a dabara are vessels the coffee is poured into, not openings it passes through. b) within: means "inside," violating the requirement since the coffee is not poured inside both vessels at once but passed from one to the other. c) among: means "in the middle of a group" and is used for three or more, violating the requirement since only two vessels are named. d) between: links exactly two things joined by "and," matching coffee poured repeatedly from the tumbler to the dabara and back to cool it.

Hindi:

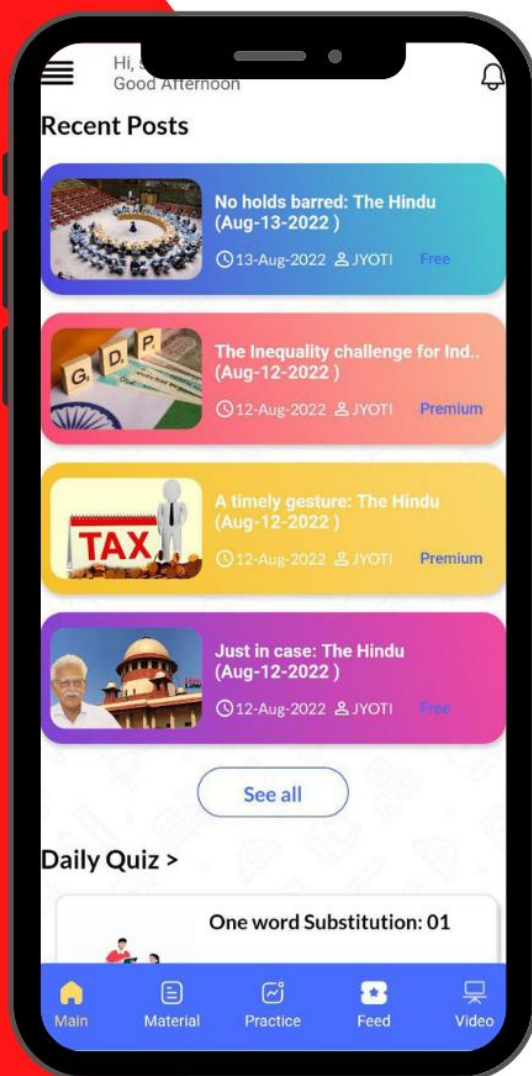
Blank (4) में ऐसा preposition चाहिए जो "and" के साथ मिलकर दो बर्तनों — "the tumbler and the dabara" — के बीच coffee के आगे-पीछे जाने को बताए। a) through: इसका meaning है एक तरफ से घुसकर दूसरी तरफ से निकलना, जैसे filter से coffee टपकती है, जो filter coffee पर fit लगता है, पर violate करता है क्योंकि tumbler और dabara ऐसे बर्तन हैं जिनमें coffee डाली जाती है, ऐसे openings नहीं जिनसे वो पार हो। b) within: इसका meaning है "अंदर," जो violate करता है क्योंकि coffee दोनों बर्तनों के अंदर एक साथ नहीं डाली जा रही, बल्कि एक से दूसरे में डाली जा रही है। c) among: इसका meaning है "किसी group के बीच में," और यह तीन या ज़्यादा चीज़ों के लिए आता है, जो violate करता है क्योंकि यहाँ सिर्फ दो बर्तनों का नाम है। d) between: यह "and" से जुड़ी ठीक दो चीज़ों को जोड़ता है, जो coffee को ठंडा करने के लिए tumbler से dabara और वापस बार-बार डालने से match करता है।

25. A) flak

Blank (5) needs a noun for harsh criticism that pairs with "face," since waiters are blamed by customers "for no fault of theirs." a) flak: means strong criticism, matching "face flak" — waiters taking the blame when a crowded restaurant gets things wrong. b) gratuity: means a tip given for good service, which belongs in a restaurant, but violates the requirement since "for no fault of theirs" points to blame, not reward, and one does not "face" a tip. c) censorious: is an adjective meaning severely critical, close in sense, violating the requirement since "face ___ from customers" needs a noun, not an adjective. d) plaudits: means praise or applause, violating the requirement since it is the opposite of the undeserved blame waiters receive.

Hindi:

Blank (5) में कड़ी criticism के लिए ऐसा noun चाहिए जो "face" के साथ जुड़े, क्योंकि customers waiters को "for no fault of theirs" blame करते हैं। a) flak: इसका meaning है कड़ी criticism, जो "face flak" से match करता है — भीड़ वाले restaurant में गड़बड़ होने पर blame झेलते waiters। b) gratuity: इसका meaning है अच्छी service के लिए दी गई tip, जो restaurant से जुड़ा है, पर violate करता है क्योंकि "for no fault of theirs" blame की ओर point करता है, reward की ओर नहीं, और tip को कोई "face" नहीं करता। c) censorious: यह adjective है जिसका meaning है बहुत ज़्यादा criticise करने वाला, sense करीब है, पर violate करता है क्योंकि "face ____ from customers" में noun चाहिए, adjective नहीं। d) plaudits: इसका meaning है तारीफ या तालियाँ, जो violate करता है क्योंकि यह waiters को मिलने वाले undeserved blame का उल्टा है।



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