The concrete hubris: why engineers must stop fighting nature

For the last two centuries, modern civil engineering has operated on a quiet **arrogance**. In the seventeenth century, the philosopher Francis Bacon **argued** that humanity must **conquer** and command the natural world. Engineers took that philosophy and **poured** it in concrete. **Across the globe**, we built giant dams, **straight** canals and towering river walls to force water and land into **submission**. We drew neat lines on maps and expected rivers and **coastlines** to **obey** them.

Today, that **stubborn** mindset is **breaking under the weight of** a changing climate. The National Institute of Urban Affairs notes that over seventy per cent of natural **wetlands** in major Indian cities have **vanished** over the last four **decades**, buried under asphalt and real estate. In Assam and Bihar, thousands of kilometres of earthen and concrete river **embankments** built over the last seventy years have failed to stop annual floods. In fact, by trapping silt and raising riverbeds, these walls **often** make the **eventual** breaches far more deadly. When we trap a **swollen** river in a concrete **straitjacket**, we do not **eliminate** the risk. We **merely** store up the **fury** for a bigger disaster downstream.

To survive the coming decades of extreme weather, civil engineering needs a philosophical change of heart. Instead of Francis Bacon, our city planners should look to the ancient Chinese concept of Wu Wei, which means working with the natural flow rather than fighting against it. A tree that stands completely **rigid** in a cyclone will **snap** in half, while the bamboo that **bends** with the wind survives. Our cities and bridges must learn to be like the bamboo.

Around the world, smart engineers are already trading **arrogance** for **humility**. After **devastating** flood alerts in the nineteen-nineties, the Netherlands launched its famous Room for the River programme, spending over two billion euros to **deliberately** move **dikes** backwards and lower floodplains at more than thirty locations. Instead of building higher walls, Dutch engineers gave the water a safe place to spread out. Similarly, China and several European nations are building sponge cities. By replacing solid concrete **pavements** with **porous** roads, sunken rain gardens and restored wetlands, these urban areas **soak up** to seventy per cent of rainwater on the spot rather than pushing it into **choked** storm drains.

India must urgently **embrace** this gentler way of building. Every monsoon, from the flooded streets of Chennai and Bengaluru to the **crumbling** mountain highways of Himachal Pradesh, nature reminds us who is really in charge. Pouring more cement into **fragile** hills or **encroaching on** riverbeds is not development. **It is a recipe for** tragedy. True engineering genius does not lie in dominating a river or **flattening** a mountain. It **lies** in listening to the land, **leaving room for** the water and designing towns that bend instead of break. When we finally stop treating nature as an enemy to be **walled out**, we will build cities that truly **last**. **[Practice exercise]**

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

Vocabulary

1. **Concrete** (adjective) - solid, tangible, material, substantial, real ठोस
2. **Hubris** (noun) - arrogance, pride, vanity, haughtiness, conceit अहंकार
3. **Arrogance** (noun) - conceit, haughtiness, pride, egotism, vanity घमंड
4. **Argue** (verb) - assert, claim, contend, maintain, reason तर्क देना
5. **Conquer** (verb) - defeat, vanquish, subjugate, overcome, overpower जीतना
6. **Pour** (verb) - cast, mold, shape, embed, solidify ढालना
7. **Across the globe** (phrase) - all over the world दुनिया भर में
8. **Straight** (adjective) - direct, unbent, linear, straightaway, undeviating सीधा
9. **Submission** (noun) - compliance, surrender, obedience, yielding, capitulation आत्मसमर्पण
10. **Coastline** (noun) - shore, shoreline, coast, seaboard, beachfront तटरेखा
11. **Obey** (verb) - follow, submit, comply, heed, observe पालन करना
12. **Stubborn** (adjective) - obstinate, inflexible, rigid, unyielding, adamant जिद्दी
13. **Break under the weight of** (phrase) - collapsing or failing due to excessive pressure or burden के बोझ तले टूटना
14. **Wetland** (noun) - marsh, swamp, bog, fen, marshland आर्द्रभूमि
15. **Vanish** (verb) - disappear, fade, dissolve, evaporate, perish गायब होना
16. **Decade** (noun) - period of ten years दशक
17. **Embankment** (noun) - bank, mound, ridge, earthwork, levee तटबंध
18. **Often** (adverb) - frequently, regularly, repeatedly, habitually, commonly अक्सर
19. **Eventual** (adjective) - final, ultimate, concluding, subsequent, resulting अंतिम
20. **Swollen** (adjective) - enlarged, inflated, expanded, engorged, bulging उफनती (या सूजी हुई)
21. **Straitjacket** (noun) - restriction, constraint, confinement, limitation, restraint प्रतिबंध
22. **Eliminate** (verb) - remove, eradicate, abolish, destroy, extinguish खत्म करना
23. **Merely** (adverb) - only, simply, just, purely, solely केवल
24. **Fury** (noun) - anger, rage, wrath, ferocity, fierceness प्रकोप
25. **Rigid** (adjective) - stiff, inflexible, unbending, uncompromising, strict कठोर
26. **Snap** (verb) - break, crack, fracture, split, sever टूटना
27. **Bend** (verb) - curve, bow, flex, lean, yield झुकना
28. **Arrogance** (noun) - haughtiness, conceit, pride, hubris, egotism घमंड
29. **Humility** (noun) - modesty, meekness, humbleness, submission, unpretentiousness विनम्रता

30. **Devastating** (adjective) - destructive, ruinous, catastrophic, disastrous, fatal विनाशकारी
31. **Deliberately** (adverb) - intentionally, purposely, consciously, knowingly, calculatedly जानबूझकर
32. **Dike** (noun) - dam, embankment, levee, barrier, wall बांध
33. **Pavement** (noun) - sidewalk, walkway, footpath, surface, road फुटपाथ
34. **Porous** (adjective) - permeable, penetrable, pervious, cellular, spongy छिद्रपूर्ण
35. **Soak up** (phrasal verb) - to absorb a liquid or information सोख लेना
36. **Choked** (adjective) - blocked, clogged, congested, stuffed, obstructed जाम
37. **Embrace** (verb) - adopt, accept, welcome, espouse, hug अपनाना
38. **Crumbling** (adjective) - decaying, disintegrating, deteriorating, collapsing, falling ढहता हुआ
39. **Fragile** (adjective) - delicate, breakable, brittle, frail, weak नाजुक
40. **Encroach on** (phrasal verb) - to gradually advance beyond proper or usual limits अतिक्रमण करना
41. **A recipe for something** (idiom) - a situation sure to lead to a particular outcome किसी चीज़ को निमंत्रण देना
42. **Flatten** (verb) - level, smooth, squash, crush, compress समतल करना
43. **Lie** (verb) - consist, exist, reside, dwell, rest निहित होना
44. **Leave room for** (phrase) - to provide space or opportunity for something जगह छोड़ना
45. **Wall** (out) (verb) - to exclude or keep something out by building a barrier बाहर रोकना
46. **Last** (verb) - endure, survive, persist, continue, remain बने रहना

Summary of the Editorial

1. **Historical Mindset:** For two centuries, modern civil engineering has operated on a philosophy of conquering and commanding nature, rooted in Francis Bacon's 17th-century ideas.
2. **Artificial Control:** Engineers attempted to enforce control over water and land using giant dams, straightened canals, and concrete river walls.
3. **Climate Vulnerability:** This rigid engineering approach is collapsing under the pressures of a changing climate and extreme weather.
4. **Wetland Loss in India:** Over 70% of natural wetlands in major Indian cities have been destroyed over the past 40 years, buried under real estate and asphalt.
5. **Failure of Embankments:** Decades of building earthen and concrete river embankments in Assam and Bihar have failed to prevent annual flooding.
6. **Aggravating Risk:** Concrete walls trap silt and raise riverbeds, making river breaches significantly more catastrophic when they inevitably occur.
7. **The "Concrete Straitjacket":** Constraining swollen rivers does not eliminate flood risk; it merely delays and amplifies the disaster downstream.
8. **Need for Philosophical Shift:** Civil engineering must transition from dominating nature to working with natural systems.
9. **Embracing *Wu Wei*:** Planners should adopt the ancient Chinese concept of *Wu Wei*—working with natural flows—to create flexible, adaptive infrastructure like bamboo that bends instead of breaking.
10. **The Dutch Model:** The Netherlands implemented the "Room for the River" program, moving dikes back and lowering floodplains to give water space to spread out safely.
11. **"Sponge Cities" Concept:** Countries like China and parts of Europe use porous pavements, rain gardens, and wetlands to absorb up to 70% of rainwater on-site.
12. **India's Recurring Monsoon Crisis:** Monsoon damage in cities like Chennai and Bengaluru, alongside highway collapse in Himachal Pradesh, exposes the flaws of hard concrete infrastructure.
13. **Misguided Development:** Encroaching on riverbeds and pouring cement into ecologically fragile hillsides leads to tragedy rather than true development.
14. **Redefining Engineering Excellence:** True engineering capability lies in listening to the landscape, creating space for natural elements, and building flexible infrastructure.
15. **Long-Term Sustainability:** Cities will only become durable and resilient when engineers stop viewing nature as an enemy to be walled out.

Practice Exercise: SSC Pattern Based

1. **Which part of speech is the word "porous" in the sentence below?** **[Editorial Page]**
   "By replacing solid concrete pavements with porous roads, sunken rain gardens and restored wetlands..."
   A. Verb
   B. Adjective
   C. Noun
   D. Adverb
2. **Why does the author argue that traditional river embankments in Assam and Bihar exacerbate flood disasters?**
   A. Because confining river channels traps silt deposits and elevates riverbeds, producing severe breaches during monsoon surges.
   B. Because municipal authorities neglect constructing sunken rain gardens along rural waterways to absorb sudden overflow volumes.
   C. Because regional planners rely on seventeenth-century philosophical doctrines that mandate replacing earthen dikes with asphalt roads.
   D. Because rapid real estate development along mountain highways causes recurring landslides that block downstream canal networks.
3. **What is the author's primary goal in contrasting rigid trees with flexible bamboo during a cyclone?**
   A. To demonstrate that unyielding engineering paradigms fail under stress, whereas adaptable designs withstand severe environmental challenges.
   B. To prove that timber materials should replace concrete and asphalt during the reconstruction of modern urban bridges.
   C. To argue that natural forestry reserves should be planted along riverbanks to prevent silt accumulation in reservoirs.
   D. To show that ancient philosophical concepts provide quantitative calculations necessary for building resilient coastal storm drainage systems.
4. **According to the National Institute of Urban Affairs data cited in the passage, what has occurred in major Indian cities?**
   A. Municipal corporations have restored more than seventy per cent of historical rain gardens.
   B. More than seventy per cent of natural wetlands have disappeared beneath urban development.
   C. Severe silt accumulation has elevated seventy per cent of urban riverbeds above streets.
   D. Porous asphalt pavements have successfully absorbed seventy per cent of excess monsoon rainfall.
5. **How did Dutch authorities finance and structure the "Room for the River" project, as described in the passage?**
   A. By allocating two billion euros to lower floodplains and relocate dikes backward across more than thirty distinct sites.
   B. By securing international environmental grants to construct elevated concrete sea walls along vulnerable North Sea coastal settlements.

C. By raising commercial maritime levies to deepen river channels and accelerate discharge into surrounding deep marine estuaries.
D. By purchasing vulnerable residential properties situated along riverbanks and replacing them with high-density commercial real estate developments.

6. **Direction: In the following question, the first sentence is given in its correct position, followed by four parts marked A, B, C, and D. Rearrange the four parts in the correct order to form a coherent paragraph.**
Growing up on terrifying visions of nuclear war, such as 1980s films Threads and Where the Wind Blows, bunkers have always held a certain macabre mystique.
A. Today, the bunker is home to one of the world's largest cold war museums.
B. In this worst-case scenario, it would have become the seat of power in a post-apocalyptic Britain.
C. Kelvedon Hatch was one such bunker, built in the early 1950s to house up to 600 military personnel and civilians, as well as the prime minister.
D. Above the surface, it looks like an unremarkable bungalow, but, like a Bond villain's lair, this leads to a three-storey underground shelter equivalent in size to 25 average British homes.
A. D C A B
B. C B D A
C. B A D C
D. A D C B

7. **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 numbered 1, 2, 3, and 4. Rearrange these four parts to form a meaningful, logical, and coherent passage.**
S1. On a Pennine hill overlooking Burnley, the Singing Ringing Tree is an eerie sound sculpture created by architects Mike Tonkin and Anna Liu.
1. On a gusty day, as the wind blows through the pipes, it creates a weird, somewhat discordant harmonic.
2. The sculpture comprises a series of galvanised steel pipes tuned to various pitches over a range of different octaves.
3. It is three metres tall and designed to look like a brutalist windswept tree.
4. The artwork is one of four Panopticons, but rather than embodying the original concept – a circular prison with a single guard at its centre – they are far more benign, designed to be seen by many rather than as a symbol of oppressive surveillance.
S6. As visitors stand beside it on the windswept moor, the shifting winds constantly alter the haunting musical chords it produces.
A. 3-1-2-4
B. 3-2-1-4
C. 2-3-1-4
D. 3-4-2-1

8. **Select the most appropriate SYNONYM of the given word.**
Stark
A. Harsh
B. Resilient

C. Steep
D. Invasive

9. **Select the most appropriate SYNONYM of the given word.**
Vanish
A. Recede
B. Underpin
C. Pursue
D. Render

10. **What does the idiom "On the ball" mean?**
A. Alert and competent
B. Clumsy
C. Confused
D. Late

11. **Select the option that best expresses the meaning of the given phrasal verb.**
Write off
A. To consider someone or something as insignificant, useless, or a failure.
B. To represent one's country or group proudly and successfully.
C. To think carefully about something for a long period.
D. To act in accordance with a particular order, rule, or demand.

12. **Select the most appropriate ANTONYM of the given word.**
Commence
A. Concede
B. Regurgitate
C. Constitute
D. Terminate

13. **Select the most appropriate ANTONYM of the given word.**
Distinction
A. Equivalence
B. Havoc
C. Scripture
D. Humility

14. **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'.**
I am working hard in order to **earn a decent living**.
A. purchase a reputed life
B. No substitution
C. earning a better living
D. buying a decent living

15. **Select the correctly spelt word to complete the below given sentence.**
India is located on the continent of _____.
A. Aisa
B. Ashia
C. Asiya
D. Asia

16. **Select the correct passive form of the given sentence.**
"I will complete the work tomorrow."
A. The work will have completed by me.
B. The work will be completed by me tomorrow.
C. The work shall completed by me.
D. The work is completed tomorrow by me.

17. **Select the option that expresses the given sentence in Direct to Indirect Speech.**
He said, “It must be raining outside.”
A. He said it should be raining outside.
B. He said it must be raining outside.
C. He said it might be raining outside.
D. He said it had to be raining outside.

18. **Choose the correct option to complete the sentence.**
She tied the belt tightly around her _____.
A. waste
B. weist
C. west
D. waist

19. **Select the most appropriate option that can substitute the underlined segment in the given sentence.**
The poet compared the lovely young woman **with a beautiful rose**.
A. to a beautiful rose
B. amid a beautiful rose
C. by a beautiful rose
D. beside a beautiful rose

20. **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.**
No sooner he was / brought to the hospital / than he began panting heavily.
A. brought to the hospital
B. No sooner he was
C. No error
D. than he began panting heavily

Directions: Complete the following passage by filling in the blanks with the most appropriate words from the options given below.

In the fairgrounds of Delhi's Ramlila Maidan on Dussehra, you can't (A)___ but be a believer. It is a gloriously unpolished affair: tinsel crowns and cardboard chariots lit by harsh floodlights. It is a story that has been retold across the country since forever, and (B)___, each time one witnesses any version of the Ramayana, it is just as relevant with its universal theme of the victory of good (C)___ evil.

But for artist Vikram Goyal, the world of the Ramayana was rarely about its star characters. He (D)___ his eyes, instead, on the other mortals. Jatayu, the demigod vulture; Garuda, the heroic eagle; Sushena, the monkey physician. Goyal felt that no one seemed to notice how central they were to the story, or the many themes of sacrifice and loyalty they embodied. Last

month, Wings & Tales, Goyal's first solo show in London, was staged as a baithak (gathering) during the annual art and design fairs, Frieze and PAD. He filled a Mayfair townhouse with repoussé furniture, brocade, carpets and mother-of-pearl pieces inspired by the animals and birds of the Ramayana. "Where else would you see Jatayu and [hundreds of] monkeys in one story but in the Ramayana? It left an (E)___ impression on me as a child," explains the founder of Vikram Goyal Studio. "[With the collection] I wanted to explore how we, as humans, are not the only beings in the world."

21. **Choose the grammatically correct option to fill in the blank (A).**
    A. stop
    B. resist
    C. avoid
    D. help
22. **Fill in the blank (B) with the correct linking word to fit the context.**
    A. yet
    B. otherwise
    C. likewise
    D. instead
23. **Choose the correct preposition to fill in the blank (C) to complete the fixed expression.**
    A. beyond
    B. over
    C. upon
    D. above
24. **Fill in the blank (D) with the correct word to complete the idiom.**
    A. shut
    B. averted
    C. rolled
    D. trained
25. **Fill in the blank (E) with the word that means "impossible to remove or forget."**
    A. evanescent
    B. superficial
    C. indelible
    D. ostentatious

Answers

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

[Practice Exercise]

Explanations

1. B) **Adjective**
   In the sentence, the word "porous" immediately precedes and qualifies the noun "roads," denoting a material capable of absorbing water or permitting liquids to pass through. It functions syntactically as an attributive adjective. Option B is correct.
   - Option A: Incorrect. The word does not indicate an action, state of being, or occurrence; it is a descriptive modifier, hence incorrect.
   - Option C: Incorrect. The word does not name an object, substance, or concept; "roads" is the head noun, hence incorrect.
   - Option D: Incorrect. The word modifies a noun, not a verb, adjective, or other adverb, hence incorrect.

2. A) **Because confining river channels traps silt deposits and elevates riverbeds, producing severe breaches during monsoon surges.**
Paragraph 2 explicitly states that thousands of kilometres of river embankments built over seventy years have failed to stop annual floods: "In fact, by trapping silt and raising riverbeds, these walls often make the eventual breaches far more deadly." Confining the river creates elevated riverbeds, compounding the risk. Option A matches this explanation and is correct.
- Option B: Incorrect. Sunken rain gardens are described as urban sponge city features in China and Europe, not rural river solutions missing in Assam and Bihar, hence incorrect.
- Option C: Incorrect. The seventeenth-century philosophy of Francis Bacon influenced modern civil engineering generally, but it did not mandate asphalt roads over rural dikes, hence incorrect.
- Option D: Incorrect. Mountain highway degradation is cited in connection with Himachal Pradesh, not the embankment breaches along the plains of Assam and Bihar, hence incorrect.

3. A) **To demonstrate that unyielding engineering paradigms fail under stress, whereas adaptable designs withstand severe environmental challenges**.
The author uses the metaphor ("A tree that stands completely rigid in a cyclone will snap in half, while the bamboo that bends with the wind survives. Our cities and bridges must learn to be like the bamboo") to illustrate that rigid, unyielding engineering breaks under climatic extremes, whereas flexible, adaptive infrastructure endures. Option A conveys this purpose and is correct.
   - Option B: Incorrect. The comparison is a philosophical metaphor for design flexibility, not a literal recommendation to build bridges out of bamboo instead of concrete, hence incorrect.
   - Option C: Incorrect. Planting forestry reserves to reduce silt is an unmentioned environmental technique not implied by the cyclone metaphor, hence incorrect.
   - Option D: Incorrect. Wu Wei offers a philosophical outlook, not quantitative hydrological formulas for storm drains, hence incorrect.

4. B) **More than seventy per cent of natural wetlands have disappeared beneath urban development**.
   Paragraph 2 states: "The National Institute of Urban Affairs notes that over seventy per cent of natural wetlands in major Indian cities have vanished over the last four decades, buried under asphalt and real estate." Option (b) states this exact finding and is correct.
   - Option (a): Incorrect. Rain gardens have not been restored at this scale in Indian cities; wetlands have vanished, hence incorrect.
   - Option (c): Incorrect. Silt raising riverbeds applies to river embankments in Assam and Bihar, not a seventy per cent wetland statistic, hence incorrect.
   - Option (d): Incorrect. Absorbing seventy per cent of rainfall describes sponge cities in China and Europe, not Indian urban performance, hence incorrect.
5. A) **By allocating two billion euros to lower floodplains and relocate dikes backward across more than thirty distinct sites**.
   Paragraph 4 explicitly notes: "spending over two billion euros to deliberately move dikes backwards and lower floodplains at more than thirty locations." Option (a) states these exact budgetary and operational details.
   - Option (b): Incorrect. The passage emphasizes that they avoided building higher walls, and does not mention North Sea grants, hence incorrect.
   - Option (c): Incorrect. Deepening channels via maritime shipping levies is not mentioned in the passage, hence incorrect.
   - Option (d): Incorrect. The passage never states that land was turned into commercial real estate; the land was given to the river as floodplains, hence incorrect.
6. B) **C B D A**
   Explanation:
   Hindi Explanation:
   - Sentence C दिए गए पहले sentence के तुरंत बाद आएगा और सीधा connection बनाएगा। पहले sentence में broad term "bunkers" का mention है; Sentence C "one such bunker" phrase का use करके specific subject (Kelvedon Hatch) और उसकी 1950s की origin को introduce करता है।
   - Sentence B Sentence C को follow करेगा और C-B का mandatory pair बनाएगा। Sentence C में prime minister और 600 personnel को shelter देने की contingency plan बताई गई है; Sentence B उसी emergency situation को "In this worst-case scenario" phrase से link करके इसे post-apocalyptic Britain की "seat of power" बताता है।
   - Sentence D Sentence B के बाद आएगा। Bunker के operational role के बाद Sentence D उसके exterior और interior structure को contrast करता है—surface पर दिखने वाले "unremarkable bungalow" से लेकर underground मौजूद "three-storey underground shelter" तक का physical description देता है।
   - Sentence A Sentence D के बाद आकर paragraph को logical conclusion देता है। Time marker "Today" का use करके यह bunker के past historical context से switch करता है और उसके present-day status ("cold war museums") को सामने रखकर sequence complete करता है।

   English Explanation:

- Sentence C directly links to the introductory sentence. The opening sentence closes on the generalized concept of "bunkers", which Sentence C immediately hooks into via the phrase "one such bunker" to introduce the specific historical subject, Kelvedon Hatch.
- Sentence B directly follows Sentence C (C-B). After Sentence C outlines the protocol to house the prime minister and military personnel, Sentence B defines the operational outcome using the conditional pointer "In this worst-case scenario", identifying it as the projected "seat of power" in post-apocalyptic Britain.
- Sentence D follows Sentence B, shifting focus from strategic command utility to physical architecture, contrasting the deceptively ordinary "unremarkable bungalow" on the surface with the hidden "three-storey underground shelter" below.
- Sentence A concludes the sequence. The temporal marker "Today" bridges the structure from its decommissioned Cold War history to its modern-day repurposing as one of the world's largest "cold war museums".

7. B) **3-2-1-4**

Explanation:

Hindi Explanation:

- Sentence 3 S1 के तुरंत बाद आएगा और S1-3 का सीधा link बनाएगा। S1 में sound sculpture Singing Ringing Tree को introduce किया गया है; Sentence 3 pronoun "It" का use करके इसके basic physical appearance ("three metres tall" और "brutalist windswept tree") को describe करता है।
- Sentence 2 Sentence 3 को follow करेगा। Overall tree-like form describe करने के बाद Sentence 2 इसके material composition को clarify करता है कि यह sculpture कई "galvanised steel pipes" से मिलकर बना है जो different octaves में tuned हैं।
- Sentence 1 Sentence 2 के ठीक बाद आएगा और 2-1 का mandatory noun-pronoun pair बनाएगा। Sentence 2 में mention हुए "pipes" के mechanism को Sentence 1 detail करता है कि gusty weather में जब wind इन pipes से होकर गुजरती है, तो यह "discordant harmonic" sound produce करती है
- Sentence 4 Sentence 1 के बाद आएगा। Sound mechanism के बाद Sentence 4 broad artistic perspective जोड़ता है कि यह artwork four "Panopticons" series का हिस्सा है, जो oppressive prison surveillance के बजाय benign public design के रूप में बनाई गई हैं। इसके तुरंत बाद S6 moor पर shifting winds और haunting musical chords को highlight करके passage को logically complete करता है।

English Explanation:

- Sentence 3 directly follows S1 (S1-3). The subject pronoun "It" anchors back to the newly introduced subject, the "Singing Ringing Tree", outlining its primary physical dimensions ("three metres tall") and visual style ("brutalist windswept tree").
- Sentence 2 follows Sentence 3, progressing from the general exterior outline to its internal mechanical construction—explaining that the structure comprises "galvanised steel pipes" tuned across multiple octaves.
- Sentence 1 forms an immediate operational pair with Sentence 2 (2-1). It references the "pipes" introduced in Sentence 2, explaining how wind rushing through them generates a distinct, "discordant harmonic" acoustic effect.

- Sentence 4 follows Sentence 1, expanding the scope from acoustic functioning to architectural context, classifying the installation as one of four regional "Panopticons" designed to subvert the original oppressive surveillance model. Finally, S6 ties the overall experience together by describing the shifting winds and acoustic resonance on the moor.

8. A) **Stark** (adjective) – harsh, grim, bare, absolute, plain. (कठोर / स्पष्ट)
   Synonym: **Harsh** (adjective) – cruel or severe; stark. (कठोर / निर्दयी)
   - **Resilient** (adjective) – flexible, hardy, tough. (लचीला / मजबूत)
   - **Steep** (adjective) – precipitous, abrupt, sheer. (ढालू / खड़ी)
   - **Invasive** (adjective) – intrusive, encroaching, trespassing. (आक्रामक)
9. A) **Vanish** (verb) – disappear, fade, dissolve, evaporate, perish. (गायब होना)
   Synonym: **Recede** (verb) – go or move back or further away from a previous position; gradually diminish. (कम होना / दूर चले जाना / ओझल होना)
   - **Underpin** (verb) – support, sustain, bolster. (मजबूत करना / आधार देना)
   - **Pursue** (verb) – follow, chase, seek. (अपनाना / पीछा करना)
   - **Render** (verb) – make, cause to be, transform. (बना देना)
10. A) **On the ball** (idiom) – Alert and competent (quick to understand and react) चुस्त, सतर्क और कुशल
11. A) **Write off** (phrasal verb) – to consider someone or something as insignificant, useless, or a failure. (महत्वहीन मानना)
12. D) **Commence** (verb) – begin, start, initiate, launch, originate. (शुरू करना)
    Antonym: **Terminate** (verb) – end, conclude, finish, cease, stop. (समाप्त करना)
    - **Concede** (verb) – admit, acknowledge, grant, yield, allow. (स्वीकार करना)
    - **Regurgitate** (verb) – repeat, parrot, echo, recite, restate. (बिना सोचे-समझे दोहराना)
    - **Constitute** (verb) – establish, create, set up, found, organize. (गठित करना)
13. A) **Distinction** (noun) – difference, contrast, variation, differentiation, separation. (अंतर / भेद)
    Antonym: **Equivalence** (noun) – the state of being equal or identical in value, function, or meaning; lack of **distinction**. (समानता / समतुल्यता)
    - **Havoc** (noun) – chaos, destruction, disorder, confusion, devastation. (तबाही / विनाश)
    - **Scripture** (noun) – sacred text, holy book, religious writings, doctrine. (पवित्र शास्त्र)
    - **Humility** (noun) – modesty, meekness, diffidence, unpretentiousness. (विनम्रता)
14. B) **No substitution**
15. D) The correct spelling is '**Asia'** which means "the largest continent, of which India is a part" एशिया महाद्वीप।
16. B) **The work will be completed by me tomorrow.**
    Active से Passive Voice में बदलने के लिए, Active वाक्य का Object Passive वाक्य का Subject बन जाता है और Verb को उसके सही Passive रूप में बदला जाता है, साथ ही Tense वही रखा जाता है। दिए गए वाक्य में Tense Simple Future (will complete) है। Active वाक्य में "I" Subject है, "will complete" Verb है और "the work" Object है। Passive में "the work" Subject बनता है और Verb को will be completed (Future Passive) में बदला जाता है, साथ ही "tomorrow" यथावत रहता है।

To change a sentence from Active to Passive Voice, the object becomes the subject and the verb is converted into the passive form while maintaining the same tense. Here, the tense is Simple Future ("will complete"). In the passive form, "the work" becomes the subject and the verb changes to will be completed, keeping "tomorrow."

17. B) **He said it must be raining outside.**

Direct Speech से Indirect Speech में बदलते समय tense और modal verb का ध्यान रखा जाता है। यहाँ sentence में modal verb "must" certainty/possibility को व्यक्त कर रहा है। ऐसे मामलों में "must" सामान्यतः Indirect Speech में भी unchanged रहता है। इसलिए सही sentence होगा — "He said it must be raining outside."

- To change Direct Speech into Indirect Speech, the tense and modal verb must be considered carefully. Here, the modal verb "must" expresses certainty or strong possibility. In such cases, "must" generally remains unchanged in Indirect Speech. Therefore, the correct sentence is — "He said it must be raining outside."

18. D) **Waist'** का प्रयोग होगा क्योंकि पूरे संदर्भ में, sentence में यह बताना चाह रहा है कि उसने अपनी कमर के चारों ओर बेल्ट कसकर बांधी। यहाँ "tied the belt tightly around her ()" से स्पष्ट है कि यह शरीर के उस हिस्से का वर्णन कर रहा है जहाँ बेल्ट सामान्यतः बांधी जाती है। इसलिए, "waist" सबसे उपयुक्त विकल्प होगा।

- 'Waist' should be used because in the entire context, the sentence is indicating that she tied the belt tightly around her body. Here, through "tied the belt tightly around her ()", it is clear that it refers to the part of the body where a belt is normally fastened. Thus, "waist" would be the most appropriate choice.

19. A) 'with a beautiful rose' के बदले **'to a beautiful rose'** का प्रयोग होगा क्योंकि 'compare' के साथ 'to' का प्रयोग होता है जब दो वस्तुएँ एक-दूसरे से मिलाई जाती हैं; जैसे— He compared his car to a racing machine

a. to a beautiful rose' will be used instead of 'with a beautiful rose' because 'compare' is used with 'to' when two things are being likened to each other; Like— He compared his car to a racing machine.

20. B) 'No sooner he was' के स्थान पर 'No sooner was he'होना चाहिए, क्योंकि 'No sooner' के साथ inversion का प्रयोग होता है, जिसमें helping verb subject के पहले आता है; जैसे— No sooner had we reached the station than the train left.

- 'No sooner was he' will be used instead of 'No sooner he was' because with 'No sooner', we use inversion, in which the helping verb comes before the subject; Like— No sooner had we reached the station than the train left.

21. D) **help**

Blank (A) needs a verb that fits the fixed structure "can't ___ but + base verb," meaning "cannot avoid doing something," since the Dussehra spectacle turns every visitor into a believer. a) stop: means to end an action, violating the requirement since "can't stop but be" is not a grammatical structure in English. b) resist: has a close meaning, but violates the requirement since it is followed by an -ing form, as in "can't resist being a believer," not by "but be." c) avoid: also has a close meaning, but violates the requirement since it too takes an -ing form, as in "can't avoid being," and never pairs with "but." d) help: forms "can't help but + base verb," meaning "cannot stop oneself from," matching visitors swept up in the celebration despite themselves.

Hindi:

- Blank (A) में ऐसा verb चाहिए जो fixed structure "can't ___ but + base verb" में fit हो, जिसका meaning है "कुछ करने से खुद को रोक ना पाना," क्योंकि Dussehra का spectacle हर visitor को believer बना देता है। a) stop: इसका meaning है किसी action को रोकना, जो violate करता है क्योंकि "can't stop but be" English का कोई grammatical structure नहीं है। b) resist: इसका meaning करीब है, पर violate करता है क्योंकि इसके बाद -ing form आता है, जैसे "can't resist being a believer," "but be" नहीं। c) avoid: इसका meaning भी करीब है, पर violate करता है क्योंकि इसके बाद भी -ing form आता है, जैसे "can't avoid being," और यह "but" के साथ कभी नहीं आता। d) help: यह "can't help but + base verb" बनाता है, जिसका meaning है "खुद को रोक ना पाना," जो celebration में अपने-आप बह जाने वाले visitors से match करता है।

22. A) **yet**

Blank (B) needs a linking word showing contrast, since a story "retold across the country since forever" might be expected to feel stale — but it stays "just as relevant." a) yet: means "but even so," matching a story that is endlessly retold and still feels relevant every time. b) otherwise: means "if not" or "in other respects," violating the requirement since the sentence sets up no condition or exception. c) likewise: means "in the same way," violating the requirement since no similar point comes before it — the sentence turns on a contrast between old and still fresh. d) instead: means "in place of that," violating the requirement since nothing is being replaced — the story is both old and relevant at once.

Hindi:

- Blank (B) में contrast बताने वाला linking word चाहिए, क्योंकि जो story "retold across the country since forever" है, उसके बासी लगने की expectation हो सकती है — पर वो "just as relevant" रहती है। a) yet: इसका meaning है "फिर भी," जो बार-बार सुनाई गई और फिर भी हर बार relevant लगने वाली story से match करता है। b) otherwise: इसका meaning है "नहीं तो" या "in other respects," जो violate करता है क्योंकि sentence में कोई condition या exception नहीं है। c) likewise: इसका meaning है "इसी तरह," जो violate करता है क्योंकि इससे पहले कोई मिलती-जुलती बात नहीं आई — sentence पुराने होने और फिर भी fresh होने के contrast पर टिका है। d) instead: इसका meaning है "उसकी जगह," जो violate करता है क्योंकि यहाँ कुछ replace नहीं हो रहा — story पुरानी भी है और relevant भी।

23. B) **over**

Blank (C) needs the preposition in the fixed expression "the victory of good ___ evil," the Ramayana's central theme. a) beyond: echoes the famous title "Beyond Good and Evil," which makes it tempting, but violates the requirement since "beyond" means "further than," not "defeating." b) over: forms "victory of good over evil," the set phrase for one side defeating the other, matching the theme celebrated every Dussehra. c) upon: means "on top of," violating the requirement since "victory upon evil" is not an English expression. d) above: shows a higher position or rank, violating the requirement since "good above evil" ranks the two rather than showing one defeating the other.

Hindi:

- Blank (C) में fixed expression "the victory of good ___ evil" का preposition चाहिए, जो Ramayana की central theme है। a) beyond: यह famous title "Beyond Good and Evil" की

याद दिलाता है, इसलिए tempting है, पर violate करता है क्योंकि "beyond" का meaning है "उससे आगे," हराना नहीं। b) over: यह "victory of good over evil" बनाता है, जो एक पक्ष के दूसरे को हराने का fixed phrase है, जो हर Dussehra पर मनाई जाने वाली theme से match करता है। c) upon: इसका meaning है "किसी के ऊपर," जो violate करता है क्योंकि "victory upon evil" कोई English expression नहीं है। d) above: यह ऊँची position या rank बताता है, जो violate करता है क्योंकि "good above evil" दोनों की ranking करता है, एक का दूसरे को हराना नहीं बताता।

24. D) **trained**

Blank (D) needs the verb that completes the idiom "___ one's eyes on," meaning "to fix one's gaze or attention steadily on," since Goyal deliberately focused on the Ramayana's lesser figures instead of its stars. a) shut: forms "shut one's eyes to," meaning to deliberately ignore, violating the requirement since Goyal paid close attention to the other mortals rather than ignoring them. b) averted: forms "avert one's eyes," meaning to look away, violating the requirement since it is the opposite of focusing on the overlooked characters. c) rolled: forms "roll one's eyes," showing disbelief or annoyance, violating the requirement since Goyal admired these figures rather than scoffing at them, and the idiom takes "at," not "on." d) trained: forms "train one's eyes on," meaning to aim one's attention steadily at something, matching Goyal's close focus on Jatayu, Garuda and Sushena.

Hindi:

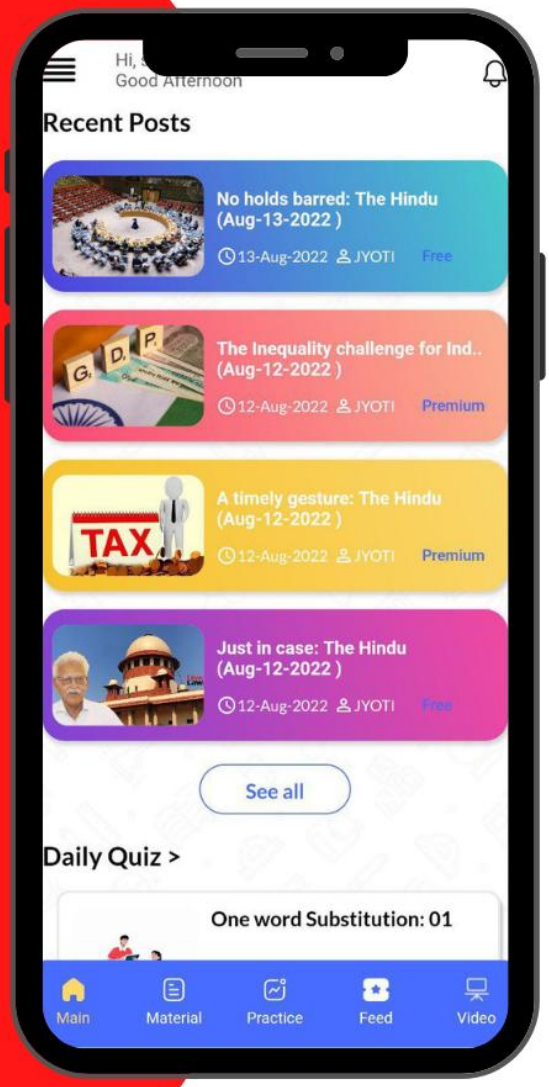
- Blank (D) में वो verb चाहिए जो idiom "___ one's eyes on" को पूरा करे, जिसका meaning है "किसी चीज़ पर gaze या ध्यान टिकाना," क्योंकि Goyal ने जानबूझकर Ramayana के stars की जगह छोटे characters पर focus किया। a) shut: यह "shut one's eyes to" बनाता है, जिसका meaning है जानबूझकर ignore करना, जो violate करता है क्योंकि Goyal ने दूसरे characters को ignore नहीं किया, बल्कि उन पर पूरा ध्यान दिया। b) averted: यह "avert one's eyes" बनाता है, जिसका meaning है look away करना, जो violate करता है क्योंकि यह अनदेखे characters पर focus करने का उल्टा है। c) rolled: यह "roll one's eyes" बनाता है, जो disbelief या चिढ़ दिखाता है, जो violate करता है क्योंकि Goyal इन characters को admire करते थे, उनका मज़ाक नहीं उड़ाते थे, और यह idiom "at" के साथ आता है, "on" के साथ नहीं। d) trained: यह "train one's eyes on" बनाता है, जिसका meaning है किसी चीज़ पर ध्यान steadily टिकाना, जो Jatayu, Garuda और Sushena पर Goyal के गहरे focus से match करता है।

25. C) **indelible**

Blank (E) needs an adjective meaning "impossible to remove or forget," since the Ramayana's animals and birds "left an ___ impression" on Goyal as a child — one that still shapes his art. a) evanescent: means quickly fading from sight or memory, violating the requirement since it is the opposite of a lasting impression. b) superficial: means shallow, existing only on the surface, violating the requirement since a childhood impression that inspires a whole collection is deep, not shallow. c) indelible: means impossible to remove or forget, matching a childhood impression strong enough to inspire Wings & Tales decades later. d) ostentatious: means showy and designed to impress, violating the requirement since it describes display, not how long a memory lasts.

Hindi:

- Blank (E) में ऐसा adjective चाहिए जिसका meaning हो "जो मिटाया या भुलाया ना जा सके," क्योंकि Ramayana के जानवरों और पक्षियों ने बचपन में Goyal पर "left an ___ impression" — जो आज भी उनकी art को shape देता है। a) evanescent: इसका meaning है जल्दी फीका पड़ने या भूल जाने वाला, जो violate करता है क्योंकि यह lasting impression का उल्टा है। b) superficial: इसका meaning है सिर्फ ऊपर-ऊपर का, गहराई के बिना, जो violate करता है क्योंकि पूरा collection inspire करने वाला बचपन का impression गहरा है, ऊपरी नहीं। c) indelible: इसका meaning है जो मिटाया या भुलाया ना जा सके, जो इतने गहरे बचपन के impression से match करता है कि उसने दशकों बाद Wings & Tales को inspire किया। d) ostentatious: इसका meaning है दिखावटी, impress करने के लिए बनाया गया, जो violate करता है क्योंकि यह display को बताता है, यह नहीं कि याद कितनी देर टिकती है।



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