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DIRECTIONS:

Read the following passage carefully and answer the questions given below. Certain words/phrases are printed in bold to help you to locate them while answering some of the questions.

PASSAGE

One may look at life, events, society, history, in another way. A way which might, at a stretch, be described as the Gandhian way, though it may be from times before Mahatma Gandhi came on the scene. The Gandhian reaction to all grim poverty, squalor and degradation of the human being would approximate to effort at selfchange and self-improvement, to a regime of living regulated by discipline from within. To change society, the individual must first change himself. In this way of looking at life and society, words too begin to mean differently. Revolution, for instance, is a term frequently used, but not always in the sense it has been in the lexicon of the militant. So also with words like peace and struggle. Even society may mean differently, being some kind of organic entity for the militant, and more or less a sum of individuals for the Gandhian. There is yet another way, which might, for want of a better description, be called the mystic. The mystic's perspective measures these concerns that transcend political ambition and the dynamism of the reformer, whether he be militant or Gandhian. The mystic measures the terror of not knowing the remorseless march of time; he seeks to know what was before birth, what comes after death? The continuous presence of death, of the consciousness of death, sets his priorities and values: militants and Gandhians, kings and prophets, must leave all that they have built; all that they have unbuilt and depart when messengers of the buffalo-riding Yama come out of the shadows. Water will to water, dust to dust. Think of impermanence. Everything passes.

1) The Gandhian reaction of poverty is

- a) a regulated distribution of wealth
- b) self-abnegation

c) self-discipline

d) a total war on poverty

2) According to Gandhianism, the individual who wants to change society

- a) may change society without changing himself
- b) must change himself
- c) must re-form society
- d) should destroy the existing society

3) Who, according to the passage, finds new meaning for words like revolutions, peace and struggle?

- a) A Gandhian who disciplines himself from within
- b) A mystic
- c) A militant
- d) A Gandhian who believes in non-violent revolution

4) The expression 'water will to water, dust to dust' means

- a) man will become dust and water after death
- b) man will one day die and become dust
- c) man will become water after death
- d) water and dust can mix well

5) What does society mean to a Gandhian?

- a) a disciplined social community
- b) a regime of living regulated by discipline from within
- c) an organic entity
- d) a sum of individuals

DIRECTIONS:

Read the following passages carefully and answer the questions given below them. Certain words are given in bold to help you to locate them while answering some of the questions.

PASSAGE

The development of nationalism in the third world countries, as is well known, followed a very different trajectory from that in the advanced capitalist countries. In the latter it was a part of the process of the emergence of the bourgeois order in opposition to





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feudalism, while in the former it was a part of the anti-colonial struggle. The impact of colonialism, though it differed across countries, had on the whole been in the direction of transcending localism and unifying supra-local economic structures through the introduction of market relations. The struggle against colonialism, consequently, took the form of a national struggle in each instance in which people belonging to different tribes or linguistic communities participated. And the colonial power in each instance attempted to break this emerging national unity by splitting people.

The modus operandi of this splitting was not just through political manipulation as happened for instance in Angola, South Africa and a host of other countries; an important part of this modus operandi was through the nurturing of a historiography that just denied the existence of any overarching national consciousness. The national struggle, the national movement were given a tribal or religious character, they were portrayed as being no more than the movement of the dominant tribe or the dominant religious group for the achievement of narrow sectional ends. But the important point in this colonialism, while, on the one hand, it objectively created the condition for the coming into being of a national consciousness at a supra-tribal, supra-local and suprarreligious level, on the other hand it sought deliberately to subvert this very consciousness by using the same forces which it had objectively undermined.

6) Which of the following was the advantage of struggle against colonialism?

- a) Backwardness of tribals was eradicated.
- b) Awareness beyond linguistic and religious identity was generated.
- c) Communities got divided on the basis of religion and language.
- d) Tribal groups held their separate identity throughout the struggle.
- e) None of these

7) How did colonial power react to topple the anticolonial structure?

- a) by creating linguistic, tribal and religious divides
- b) by instigating tribals against anti-communal forces
- c) by using tempting economic strategies
- d) by splitting people on the basis of their financial positions
- e) None of these

8) The author has given the example of Angola, South Africa, etc in order to

- a) support the argument that feudalism was opposed by people in underdeveloped countries also
- b) lay stress on the fact that tribals in those countries were divided on account of language
- c) emphasise how nationalism has become almost extinct and capitalism has borne roots
- d) bring out the similarity of tactics used by the rulers of colonies to divide the natives
- e) None of these

9) What was the role of introduction of market relations in the process of economic integration?

- a) It advocated importance of localism and restricted economic growth.
- b) It broke the shackles of localism and helped unify the economic structures.
- c) It overthrew the capitalistic approach in the third world countries.
- d) It had different impacts in all colonial exercises.
- e) None of these

10) How did nationalism originate in the third world countries?

- a) to advocate capitalistic movement
- b) to strengthen localism
- c) as vehement opposition to colonialism
- d) as a struggle against feudalism
- e) None of these

11) What was the motive of colonial powers in writing a distorted history?





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- a) to make people aware of their glorious religion and widely used language
b) to give an impression to general people that there was no national consciousness and to prevent them from being united
c) to make people aware of and to integrate on the basis of their rich cultural heritage
d) to emphasise the existence of domination by one tribe over other weaker tribes
e) None of these

12) Which of the following statements is definitely true in the context of the passage?

Colonialism internally helped awakening nationalism among people of different tribes, religions, etc.

Advanced capitalist countries had nurtured nationalism as opposition to feudalism.

The national struggle was not successful because the colonial powers succeeded in dividing the people.

- a) A only
b) B only
c) B and C only
d) A and B only
e) C only

13) From the content of the passage it appears that the author is

- a) an impartial commentator of historical and political events
b) a person holding colonialism in high esteem
c) a staunch follower of capitalistic pattern
d) a vehement critic of anti-feudalism
e) a historian with view coloured in favour of nationalism

14) The colonial powers tried to camouflage national movement and to show it as only

- a) dominance of narrow sectional ends over national goals
b) survival of the fittest in the struggle against colonialism
c) skirmish led by a dominating tribe or a religious group with selfish motive
d) a historical fact having ancient roots

e) None of these

15) Choose the word which is most nearly the SAME in meaning to the word given in bold as used in the passage.

TRAJECTORY

- a) path
b) consequence
c) tradition
d) result
e) precedence

16) Choose the word which is most nearly the SAME in meaning to the word given in bold as used in the passage.

TRANSCENDING

- a) encompassing
b) surpassing
c) reviving
d) widening
e) piloting

17) Choose the word which is most nearly the SAME in meaning to the word given in bold as used in the passage.

EMERGENCE

- a) imposition
b) development
c) onslaught
d) renaissance
e) rise

18) Choose the word which is most OPPOSITE in meaning of the word given in bold as used in the passage.

SPLITTING

- a) adding
b) collecting
c) uniting
d) severing
e) assembling

19) Choose the word which is most OPPOSITE in meaning of the word given in bold as used in the passage.

NURTURING

- a) demolishing
b) fostering
c) cultivating
d) weakening
e) poisoning





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20) Choose the word which is most **OPPOSITE** in meaning of the word given in **bold** as used in the passage.

SUBVERT

- a) create
- b) emanate
- c) escalate
- d) conquer
- e) strengthen

DIRECTIONS:

A passage is given with 5 questions following it. Read the passage carefully and choose the best answer to each question out of the four alternatives.

PASSAGE

Manja, or the glass-coated string used for flying kites, not only poses threat to humans, animals and birds but also to trees. A study by the country's oldest botanical garden has revealed that it poses a great threat to trees. But how can a snapped string struck in a tree kill the tree? Apparently, it does so by allying with the creepers in the garden.

A research paper by three scientists of the Acharya Jagdish Chandra Bose Indian Botanic Garden, located in West Bengal's Howrah district, illustrates in detail how the manja, in collusion with climbers, does the damage. "The abandoned, torn kite strings act as an excellent primary supporting platform for the tender climbers, giving easy passage to reach the top of the trees. Lateral branches from the top of the climber and other accessory branches from the ground reaches the top taking support of the first climber, completely covers the treetop, thus inhibiting the penetration of sunlight," says the research paper.

21) Abandoned, torn kite strings stuck in trees benefits whom?

- a) Creepers
- b) Trees
- c) Humans
- d) Birds

22) How many scientists contributed to a study by country's oldest botanical gardens on how manja can kill a tree?

- a) Three
- b) Four
- c) Two
- d) Five

23) How can a tree be killed by a creeper?

- a) By wrapping its tentacles around its branches
- b) By secreting toxic chemicals
- c) By blocking its access to sunlight
- d) By sucking away the nutrients

24) What would be the acronym for India's oldest botanical garden?

- a) AJCBBGI
- b) AJBCBGI
- c) AJCBIBG
- d) AJBCIBG

25) What gives easy passage to 'climbers' to top of the trees?

- a) Torn kites
- b) Manja
- c) Creepers
- d) Lateral branches

DIRECTIONS:

Read the following passage and answer the questions that follow. Some words / phrases are printed in bold in the passage in order to help you locate them while answering some of the questions asked.

PASSAGE

Currently showing at the National Gallery of Modern Art (NGMA) is a remarkable exhibition with aprovenance that dates back to 1925. That was the year the exhibition's subject, the legendary Ebrahim Alkazi, was born in Pune into the family of an Arab spice merchant.

Titled 'The Theatre of E. Alkazi — A Modernist Approach to Indian Theatre', the showcase is a retrospective of the life and works of Alkazi. The driving forces behind it have been his daughter, Amal Allana, a theatre doyen in her own right, and her husband, the stage designer Nissar Allana. The exhibition continues till later this month, when Alkazi will turn 91. And in a





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sidelight of curated talks, Allana provides us rare insight into the man single-handedly credited with overhauling the National School of Drama into a legitimate national institution during his long tenure as its director from 1962 to 1977. Of course, before that, Alkazi had an eventful innings in Bombay. Under the aegis of the Theatre Group and the Theatre Unit, he galvanized the English theatre scene in the city.

The exhibition had its first airing in January at Delhi's Triveni Kala Sangam, where the Alkazi family founded the Art Heritage Gallery in 1977. In this Mumbai outing, the archival material is distributed to the semicircular galleries arranged around the central stairwell at the NGMA. Mock-ups of posters of Alkazi's celebrated productions adorn the walls of the entrance hall. If cinema hadn't swamped popular culture with its excesses, and theatre had been much less niche, some of these imprints could have well been the iconic images of their times. For instance, the stricken countenance of Usha Amin on a poster for Medea (1961), or a fetching Alaknanda Samarth pinned to the floor as a man looms ominously over her in Miss Julie (1960), or Rohini Hattangady conferring with Naseeruddin Shah in pitch-dark make-up in Sultan Razia (1974). The original photographs were, of course, in black and white. In these reconstructions, they are overlaid with anachronistic colors and typefaces that could perhaps warrant a rethink. As with any institutional display, the occasional tackiness doesn't really detract from the substance. Peering closer, the initials of Alkazi's Theatre Unit, arranged into a pitchfork, become an unmistakable monogram of quality.

Panels emblazoned 'The Alkazi Times' present the signposts of Alkazi's life as news clippings, interspersed with actual microfiche footage — ascensions of kings and Prime Ministers, declarations of war and independence, and even snapshots from theatre history. It is certainly monumental in scale, full of information about Alkazi's genealogy, childhood,

education and illustrious career. While there is the slightest whiff of propaganda, it is whittled down by Allana's skills as a self-effacing raconteur during the talks. Her accounts are peppered with heart-warming personal anecdotes that give us a measure of the real person behind the bronzed persona.

We learn of how Alkazi came to take up the reins of Theatre Group after the untimely passing of Sultan 'Bobby' Padamsee, the young genius who was one of his formative influences. One of their earliest collaborations was Padamsee's version of Oscar Wilde's Salomé. The play was barred from performance at their alma mater, St Xavier's College, because of its risqué material and Wilde's festering notoriety as a gay felon even in India. It was ultimately performed at the very venue that is now housing the exhibition. Allana is thus able to touchingly fashion the showcase as a homecoming soirée. Later, there is a piquant episode at England's Dartington Hall. As a student at the Royal Academy of Dramatic Arts, Alkazi had requested Dartington founder Leonard Elmhirst the princely sum of £4 so to return to India by ship. Elmhirst graciously complied. The letters exchanged still exist, and have been preserved (though they are not part of this exhibit).

The galleries themselves, chock-a-block with photographs, come across more like a feat of collation than curation. Yet, within this preponderance of imagery, there are stories that can be pieced together. The clarion call of Dharamvir Bharati's Andha Yug (directed by Alkazi in 1962) sounded off from the ramparts of Feroze Shah Kotla changed the manner in which Hindi theatre was presented. Its political echoes found resonance in a country undergoing massive blood-letting. Nehru and his mandarins all attended one of the earliest stagings, and the play placed Alkazi firmly on the national stage. His earlier work, though innovative, appeared to cater to the bourgeoisie.





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In the NSD years, we see a coalescing of a strident western approach to drama with the 'theatre of roots' in India — traditions lying on the cusp of an imminent decrepitude. This amalgamation may have led to the derivative mongrelisation we observe so frequently in today's contemporary theatre. Yet at that time, it must have provided an active ferment for experimentation.

The photographic stills, it must be said, are mostly posed publicity shots. They capture the calculated repose of a burnished generation of actors, many recognizable faces among them. Some, grainier in texture, but with more character, appear to have been taken mid-performance. The living breathing form, theatre's raison d'être, is almost always absent, raising questions about the kind of archiving that would best serve theatre. In an upstairs gallery, video clips of a Hindi adaptation of Lorca's *The House of Bernarda Alba*, featuring Zohra Sehgal, are looped in perpetuity. They do provide insight into his working, but are woefully inadequate as a show reel for a man whose career spanned decades. Film, in any case, can never capture the truthfulness of a live form.

Such a display of theatre royalty comes inextricably linked with the idea of privilege, that of wealth, class or language perhaps, but primarily of pioneer-ship. Being the first off the stumbling blocks with his revolutionary ideas for theatre, Alkazi forged new ground at every step. Certainly, the politics of language added lustre to this glory. The power of English as an aspirational tongue has dimmed somewhat in recent times. Its colonial baggage has hopefully been obliterated. One can only speculate about how much these notions were amplified in the late 40s and 50s in a country just delivered from British rule.

Yet, the imprimatur of excellence that Alkazi brought to his works does not need to be rationalized to be made sense of. In order to recreate history, it is important to bring together all the elements that went in the making of an epoch. Nissar Allana has recreated

miniature facsimiles of sets from Alkazi's plays and of the venues he nurtured himself, like the Meghdoot terrace. These are reproduced assiduously from photographs. In one reconstruction, Macbeth's scope is enhanced in an outdoor set that exudes both Greek grandeur and an artistic sparseness. That those were heady days is an idea one cannot escape from, when we look at how close to penury theatre practitioners operate in these days.

26) Which among the following is not true regarding the life of Ebrahim Alkazi as discussed in the passage?

- a) Alkazi was the director of National School of Drama for more than 10 years
- b) Both (c) and (d)
- c) Alkazi was influenced by a genius who passed away very early in life and Alkazi was very close to him as they worked together as well
- d) St Xavier's College was the institution where Alkazi studied in his life
- e) All the above

27) The exhibition discussed in the passage is being held in –

- a) Mumbai
- b) Chennai
- c) Kolkata
- d) New Delhi
- e) Other than those given in options

28) What can you infer about the family background of Ebrahim Alkazi from the details given in the passage?

- a) Alkazi had no background of theatre as his father was a businessman
- b) Both (a) and (c)
- c) Alkazi had a relative who was interested in theatre and it was him who introduced him to theatre
- d) Ebrahim Alkazi was the son of a theatre personality very famous at that age and his father influenced him to join theatre as a child artiste
- e) None of the above





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29) Which among the following is not true regarding the exhibition that is going on in Mumbai?

- a) The exhibition is being organized by a trust which owns all the art and theatre works of Ebrahim Alkazi
- b) Both (a) and (d)
- c) The exhibition does not show all the letters exchanged between Alkazi and Padamsee
- d) The exhibition is the first of its kind in India as such a kind of exhibition has never been held in the country before
- e) All the above

30) Which among the following institutions Alkazi was not a part of ?

- a) National School of Drama
- b) Both (a) and (d)
- c) Royal Academy of Dramatic Arts
- d) St Xavier's College
- e) None of the above

31) Which among the following made Alkazi a national figure as he was accorded the status of being the voice of the masses in India?

- a) Andha Yug
- b) Assam
- c) Gandhi: The Uncharted Hero
- d) Razia Sultan
- e) Other than those given in options

32) Which among the following is similar in meaning to the word piquant as used in the passage?

- a) Satisfying
- b) Fascinating
- c) Static
- d) Horrible
- e) other than those given in options

33) Which among the following is similar in meaning to the word 'provenance' as used in the passage?

- a) Experience
- b) Assertive
- c) Excruciating
- d) Origin
- e) Other than those given in options

34) Which among the following is opposite in meaning to the word 'galvanized' as used in the passage?

- a) Demotivated
- b) Assessed
- c) Destroyed
- d) Incited
- e) Other than those given in options

35) Which among the following is opposite in meaning to the word 'inextricably' as used in the passage?

- a) Carefully
- b) Interestingly
- c) Really
- d) Simply
- e) Other than those given in options

DIRECTIONS:

Read the following passages carefully and answer the questions given below them. Certain words are given in bold to help you to locate them while answering some of the questions.

PASSAGE

Agriculture dominates change in India through its causal links with factor and product markets. It employs 60 per cent of the labour force and contributes 26 per cent of the gross domestic product. In the poorer states, its contribution to the domestic product is close to 40 per cent. Low productivity in agriculture has led to the concentration of the poor in this sector. Due to the sheer size of the agricultural economy and the importance of its major products (cereals) in the diets of the poor, gains in agricultural productivity have significant potential impact on poverty. Theoretically, it is possible to reduce poverty as well as expand the domestic market for industry by raising labour productivity in agriculture and spreading its gains among the low-income groups. Modelling of the linkages between agricultural and industrial growth has shown that a 10 per cent increase in agricultural output would increase industrial output by 5 per cent and urban workers would benefit by both increased industrial employment and price deflation. However, there is an asymmetry of adjustments in the demand and supply of agricultural goods. An increase in nonagricultural production would lead to an





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immediate increase in demand for intermediate and final agricultural goods, whereas supply-side adjustments involving reallocation of resources and net additional investment for capacity expansion take a much longer period. There is a widely held view that in a large country like India, the demand stimulus for industrialisation would come mainly from agriculture with less social and economic costs.

Interdependencies in food and labour market are important for the development process. An upward shift in the food supply curve would simultaneously result in an upward shift in the labour demand curve.

The magnitude of the interdependence depends on the technique of production causing the shifts in the food supply curve. Similarly, an upward shift in the labour supply curve shifts up the food demand curve. The extent of interdependence between the forces of labour supply and food demand depends on the employment-output elasticity and the income elasticity of demand for food. The recent estimate of the employment output elasticity in agriculture is around 0.5, income elasticity of food is in the range of 0.55-0.50 and that for cereals is 0.25-0.30. The other important interdependency which plays a crucial role in inducing indirect employment, is that between food and other sectors through demand linkages. Since food accounts for a major share in the budget of the poor and any reduction in the food price leaves a significant proportion of income for other items, a lower food price stimulates employment in industrial and service sectors. On the other hand, an increase in the food price would increase the wage costs of industrial products and hence the prices of industrial products. In the absence of adjustments through exports, it would result in demand deficiency. Clearly, the most favourable situation in India is one in which labour demand outpaces its supply and food supply outpaces its demand.

Wage rates cannot fall below a certain minimum determined by the costs of subsistence living and the labour supply curve turns elastic at the subsistence wage rate. Demographic pressure cannot push the wage rate below the subsistence level. People would be willing to starve rather than work unless the energy expended in physical work is compensated by the energy provided by food. Foodgrain price usually determines the subsistence wage rate in agricultural as well as in the urban informal sector since foodgrain account for about four-fifths of the calorie intake of the poor.

36) Which of the following, according to the passage, signifies the influence of agricultural products on poverty?

Higher labour productivity in agriculture reduces poverty.

Agricultural products are the main constituent of the food of the poor.

Agriculture output spurs industrial growth which ultimately helps the poor.

- a) A and C only b) All A, B and C
c) B and C only d) A and B only
e) None of these

37) Which of the following, according to the passage, benefits do the urban workers get from increased agricultural production?

Urban workers get agricultural products at a cheaper rate.

Urban workers get more job offers in the agricultural sector.

Urban workers get more job offers in the industrial sector.

- a) B and Conly b) A and C only
c) A and B only d) None
e) All A, B and C

38) Which of the following has the same meaning as the word 'sheer' as used in the passage?

- a) mere b) outright





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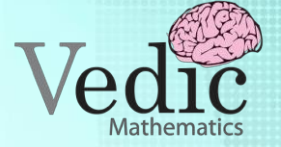
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c) undiluted
e) unassisted

d) simple

39) Which of the following has the same meaning as the word 'deflation' as used in the passage?

a) inflation
b) improvement
c) index
d) reduction
e) diffusion

40) Which of the following is meant by "the labour supply curve turns elastic at the subsistence wage rate" as used in the passage?

a) People are eager to work at the minimum wage rate.
b) People have no option but to work at the minimum wage rate.
c) People still work at the minimum wage rate.
d) People refuse to work at the minimum wage rate.
e) None of these

41) Which of the following statements is not true in the context of the passage?

a) Increase in food supply will increase the demand for labour forces.
b) Concentration of low-income group people is relatively higher in the non-agricultural sector.
c) Agricultural sector can provide the impetus for greater industrialisation at lower cost.
d) Increase in labour productivity in agriculture can reduce poverty.
e) All are true

42) Which of the following in addition to employment-output elasticity, according to the passage, creates indirect employment?

a) Income elasticity of demand for food
b) All of these
c) Interdependence of forces of labour supply and food demand
d) Interlinkage of demand of food and other sectors
e) None of these

43) Which of the following, according to the passage, can lead to demand deficiency in India?

a) Increase in prices of industrial products
b) Foresight in gauging the demand-supply of labour
c) Oversupply of agricultural products
d) Widespread import of foodgrains
e) None of these

44) Which of the following, according to the passage, will be the result of an increase in non-agricultural production?

Increase in demand for non-agricultural products
Increase in demand for intermediate agricultural products

Increase in demand for final agricultural products

a) Only A and C
b) Only B
c) Only B and C
d) Only A and B
e) All A, B and C

45) Which of the following is most opposite in meaning of the word 'interdependence' as used in the passage?

a) independence
b) relativity
c) dependence
d) correlated
e) interrelated

46) Which of the following is most opposite in meaning of the word 'elasticity' as used in the passage?

a) rigidity
b) adamancy
c) brittleness
d) flexibility
e) peculiarity

47) Which of the following, according to the passage, is the cause for increase in food supply?

a) Change in technique of food production
b) Not mentioned in the passage
c) Bumper food production due to adequate monsoon
d) Less demand by the industrial sector
e) None of these

48) The wage rate of which of the following sectors is dependent on the foodgrains price?

Agriculture sector





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Informal urban sector

Organised urban sector

- a) C only
- b) A and B only
- c) B only
- d) A only
- e) All A, B and C

49) Why, according to the passage, lower food price stimulates employment in industrial and service sectors?

- a) The production cost of non-agricultural products and services reduces.
- b) Industrial sector can afford to employ more people at lower cost.
- c) Low price of food items provides the poor with extra funds to buy other products and service.
- d) Poorer people cannot afford to buy non-food products.
- e) None of these

50) Which of the following has the same meaning as the word 'causal' as used in the passage?

- a) effective
- b) causing
- c) precursor
- d) casual
- e) experiencing

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