

MIZORAM PUBLIC SERVICE COMMISSION

COMPETITIVE EXAMINATIONS FOR RECRUITMENT TO THE POST OF GRADE-V OF MIZORAM FOOD, CIVIL SUPPLIES & CONSUMER AFFAIRS SERVICE (i.e. INSPECTOR) UNDER MIZORAM FOOD, CIVIL SUPPLIES & CONSUMER AFFAIRS DEPARTMENT, GOVERNMENT OF MIZORAM, MARCH, 2019

GENERAL ENGLISH PAPER - I

Time Allowed : 3 hours

Full Marks : 100

Attempt all questions.

1. Write an essay on **any one** of the following topics: (25)
 - The pros and cons of social networking.
 - Religion- a unifying or a divisive force.
 - Impact of demonetization on Indian economy
2. Write a précis of the following passage: (15)

Body shaming is one of the biggest problems in today's generation. Society doesn't just find humor in degrading a woman's body; they also find humor in degrading a man's body. Body shaming has become a problem for both genders. People take their own insecurities and aim them at other people to make themselves feel better about their own body. Body shaming, while common in both genders, is especially harmful to women. Body shaming is causing teens nowadays to be insecure.

People, with pure intentions of insulting someone, constantly throw around "her body is so flat," and "He's fat, that makes him so ugly," and "you need to lose weight." Nobody chooses the body they have. Everyone is born into that body without a choice. If someone is healthy then it should not matter what they look like to anyone but their own.

What is a "perfect body"? Magazines put the spotlight on thin girls, and for the most part cancel out girls that are not a size 0. This is to make a picture of the "perfect body". That is not realistic. Society has created this image that the "perfect body" is a body someone must have or he/she is shut out, meaning people see their body negatively. "If people learn that everybody is human on the inside, then they will realize that they are human on the outside and they will stop judging other people's bodies," Tyler T. said. We should not be body shaming. We should be motivating, supporting, and encouraging each other. Until everyone realizes that, body shaming will continue to be an issue. Body shaming is an issue that will not be solved unless everyone learns how to accept their own body, and until magazines quit perpetuating this myth of a perfect body.

3. Read the following passage given below and answer the questions based on the passage.

(8×2=16)

The painter is now free to paint anything he chooses. There are scarcely any forbidden subjects, and today everybody is prepared to admit that a painting of some fruit can be as important as a painting of a hero dying. The Impressionists did as much as anybody to win this previously unheard-of freedom for the artist. Yet, by the next generation, painters began to abandon the subject altogether, and began to paint abstract pictures. Today the majority of pictures painted are abstract.

Is there a connection between these two developments? Has art gone abstract because the artist is embarrassed by his freedom? Is it that, because he is free to paint anything, he doesn't know what to paint? Apologists for abstract art often talk of it as the art of maximum freedom. But could this be the freedom of the desert island? It would take too long to answer these questions properly. I believe there is a connection. Many things have encouraged the development of abstract art. Among them has been the artists' wish to avoid the difficulties of finding subjects when all subjects are equally possible.

I raise the matter now because I want to draw attention to the fact that the painter's choice of a subject is a far more complicated question than it would at first seem. A subject does not start with what is put in front of the easel or with something which the painter happens to remember. A subject starts with the painter deciding he would like to paint such-and-such because for some reason or other he finds it meaningful. A subject begins when the artist selects something for special mention. (What makes it special or meaningful may seem to the artist to be purely visual – its colours or its form.) When the subject has been selected, the function of the painting itself is to communicate and justify the significance of that selection.

It is often said today that subject matter is unimportant. But this is only a reaction against the excessively literary and moralistic interpretation of subject matter in the nineteenth century. In truth, the subject is literary the beginning and end of a painting. The painting begins with a selection (I will paint this and not everything else in the world); it is finished when that selection is justified (now you can see all that I saw and felt in this and how it is more than merely itself).

Thus, for a painting to succeed it is essential that the painter and his public agree about what is significant. The subject may have a personal meaning for the painter or individual spectator; but there must also be the possibility of their agreement on its general meaning. It is at this point that the culture of the society and period in question precedes the artist and his art. Renaissance art would have meant nothing to the Aztecs –and vice versa. If, to some extent, a few intellectuals can appreciate them both today it is because their culture is an historical one; its inspiration is history and therefore it can include within itself, in principle if not in every particular, all known developments to date.

When a culture is secure and certain of its values, it presents its artists with subjects. The general agreement about what is significant is so well established that the significance of a particular subject accrues and becomes traditional. This is true, for instance, of reeds and water in China, of the nude body in Renaissance, of the animal in Africa. Furthermore, in such cultures the artist is unlikely to be a free agent: he will be employed for the sake of particular subjects, and the problem, as we have just described it, will not occur to him.

When a culture is in a state of disintegration or transition the freedom of the artist increases – but the question of subject matter becomes problematic for him: he, himself, has to choose for society. This was at the basis of all the increasing crises in European art during the nineteenth century. It is too often forgotten how many of the art scandals of that time were provoked by the choice of subject (Gericault, Courbet, Daumier, Degas, Lautrec, Van Gogh, etc.).

By the end of the nineteenth century there were, roughly speaking, two ways in which the painter could meet this challenge of deciding what to paint and so choosing for society. Either he identified himself with the people and so allowed their lives to dictate his subjects to him; or he had to find his subjects within himself as painter. By people I mean everybody except the bourgeoisie. Many painters did of course work of the bourgeoisie according to their copy-book of approved subjects, but all of them, filling the Salon and the Royal Academy year after year, are now forgotten, buried under the hypocrisy of those they served so sincerely.

- (i) In the sentence, "I believe there is a connection" (second paragraph), what two developments is the author referring to?
- (a) Painters using a dying hero and using a fruit as a subject of painting.
 - (b) Growing success of painters and an increase in abstract forms.
 - (c) Artists gaining freedom to choose subjects and abandoning subjects altogether.
 - (d) Rise of impressionists and an increase in abstract forms.
 - (e) None of these.
- (ii) According to the author, which of the following has encouraged the development of abstract art?
- (a) The prevalent style in the society of his time.
 - (b) The impressionists.
 - (c) What is put in front of the easel.
 - (d) Wish of the artists to avoid finding subjects as they can chose any of them without worry.
 - (e) None of these.
- (iii) Which of the following is NOT necessarily among the attributes needed for a painter to succeed?
- (a) The painter and his public agree on what is significant.
 - (b) The painting is able to communicate and justify the significance of its subject selection.
 - (c) The subject has a personal meaning for the painter.
 - (d) The painting of subjects is inspired by historical developments.
 - (e) None of these.
- (iv) What is the most suitable synonym of apologist as described in the passage?
- (a) One who regrets
 - (b) One who forgives
 - (c) Supporter
 - (d) Well – wisher
 - (e) None of these.
- (v) What can be the meaning of the phrase "desert island"?
- (a) Desert in the island.
 - (b) Warm island.
 - (c) Distant place.
 - (d) Uninhabited.
 - (e) None of these.

(vi) What is an abstract painting?

- (a) Abstract Painting is a painting representing people.
- (b) Abstract Painting is a visual language of shape, form, color and lines.
- (c) Abstract Painting is a painting that has no physical structure.
- (d) Abstract Painting is a painting without any reality.
- (e) None of these.

(vii) What can be the possible meaning of bourgeoisie?

- (a) The society as a whole.
- (b) The marginal strata in the social hierarchy.
- (c) The upper class.
- (d) The Middle class of the society.
- (e) None of these.

(viii) The most opposite word of hypocrisy is?

- (a) Honesty
- (b) Double mindedness
- (c) Ridiculousness
- (d) Sincere
- (e) None of these.

4. Write a letter to a newspaper editor, expressing your concern over the extremely bad condition of roads in and around your town and how this affects the people of your town at various levels. **(15)**

5. Expand the idea contained in any one of the following: **(15)**

- (a) Knowledge is power.
- (b) The squeaky wheel gets the grease.
- (c) Example is better than precept.

6. Give the meanings of any seven of the following idioms and phrases and make sentences to support their meanings: **(7×2=14)**

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| (a) Sit on the fence | (b) Hard and fast |
| (c) Go with the flow | (d) To get wind |
| (e) No strings attached | (f) With flying colors |
| (g) Barking up the wrong tree | (h) Bone of contention |
| (i) Method to my madness | (j) Throw in the towel |

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