

सामान्य अध्ययन, निबन्ध और समझ
GENERAL STUDIES, ESSAY AND COMPREHENSION

निर्धारित समय : तीन घण्टे
Time Allowed : Three Hours

अधिकतम अंक : 200
Maximum Marks : 200

प्रश्न-पत्र के लिए विशिष्ट अनुदेश

निम्नलिखित प्रत्येक अनुदेश को, प्रश्नों के उत्तर देने से पहले, ध्यानपूर्वक पढ़ लें :

सभी छः प्रश्नों के उत्तर देना अनिवार्य है।

प्रश्न संख्या 1 हिन्दी और अंग्रेज़ी दोनों में छपा है। इसका उत्तर या तो हिन्दी अथवा अंग्रेज़ी में लिखा जाना चाहिए। परीक्षार्थियों को सुनिश्चित कर लेना चाहिए कि निबन्ध का माध्यम वही भाषा हो जो उनकी उपस्थिति सूची में दर्ज है। परीक्षार्थी को प्रश्न-सह-उत्तर (क्यू.सी.ए.) पुस्तिका के मुखपृष्ठ पर नियत स्थान पर भी इस बात का उल्लेख करना चाहिए।

अन्य प्रश्न सिर्फ अंग्रेज़ी में छपे हैं और उत्तर अंग्रेज़ी में ही लिखना अनिवार्य है।

प्रत्येक प्रश्न/प्रश्न के भाग के अधिकतम अंक उसके सामने दिए गए हैं।

एक प्रश्न के सभी भागों के उत्तर, प्रश्न-सह-उत्तर पुस्तिका में उनके नियत स्थान पर लिखे जाने चाहिए। प्रश्नों/प्रश्न के भाग के उत्तर अनुक्रमवार गिने जाएंगे।

अगर उत्तर काटा नहीं गया है, तो आंशिक उत्तर देने पर भी उसे गिना जाएगा। यदि प्रश्न-सह-उत्तर पुस्तिका में कोई पृष्ठ या भाग खाली छोड़ दिया गया है, तो उसे लकीर खींचकर स्पष्टतः काट देना आवश्यक है।

नोट : आपका तथा आपके कार्यालय का नाम, अनुक्रमांक अथवा पता प्रश्नों के उत्तर लिखते समय अज्ञात रहना चाहिए। उत्तरों में यदि आवश्यक हो, तो उपर्युक्त के लिए XXXX या YYYY या ZZZZ इत्यादि का उपयोग करें।

QUESTION PAPER SPECIFIC INSTRUCTIONS

Please read each of the following instructions carefully before attempting questions :

All the **SIX** questions are to be attempted.

Question No. 1 is printed both in Hindi and in English. Answer to this shall be written either in Hindi or English, conforming to the medium indicated in the Attendance List against the name of the candidate. The same shall also be indicated by the candidate on the cover page of the Question-cum-Answer (QCA) Booklet in the space provided.

Other questions are printed in English only and should be attempted in English only.

The number of marks carried by a question/part is indicated against it.

All parts of a question shall be attempted at the place designated for them in the Question-cum-Answer Booklet. Attempts of questions/parts shall be counted in sequential order.

Unless struck off, attempt of a question/part shall be counted even if attempted partly. Any page or portion of the page left blank in the Question-cum-Answer Booklet must be clearly struck off.

Note : The name of your office or your name, roll number or address must not be disclosed anywhere in the answers.
Use XXXX or YYYY or ZZZZ, etc., in case any of the above are required in answers.

1. निम्नलिखित में से किन्हीं चार पर लगभग 300 शब्दों (प्रत्येक) में निबंध लिखिए:

Write essays on any four of the following in about 300 words each:

1.(a) साइबर हमला – एक नया प्रकार का युद्ध

Cyber attacks – a new kind of warfare

1.(b) नई विश्व व्यवस्था में भारत का उभरता नेतृत्व

India as an emerging leader in the new world order

1.(c) आज़ाद भारत में प्रवासी भारतीयों का योगदान

The Indian diaspora and its contribution to post independent India

1.(d) शिक्षा व जागरूकता प्रजातंत्र की सफलता के मुख्य स्तंभ हैं

Education and awareness are the critical pillars for the success of a democracy

1.(e) इलेक्ट्रॉनिक कचरा डिजिटल क्रांति का एक अंधेरा पक्ष है

E waste : the dark side of the digital revolution

1.(f) भौगोलिक एवं भाषाई विविधता भारत की वास्तविक संपत्ति है

The geographical and linguistic diversity of India is its real wealth

2. Write arguments for and against each of the following statements:

2. (a) Genetically modified crops are essential for food sufficiency.

2.(b) Capital punishment is a deterrent for heinous crimes.

3. Write reports on the following in about 200 words each. Do not mention any name or address in the report, use XYZ/ABC if needed.

3.(a) Depletion of water table levels in major cities.

3.(b) Increasing presence of women in Indian sports.

4. Attempt a précis of the given passage in one-third of its length. Do not suggest a title. Write, as far as possible, in your own words. The précis should be attempted only on the précis sheets.

The relationship between art and technology has long been a subject of debate, with some arguing that the two are incompatible, raising questions about the nature of creativity, aesthetics, and the role of the artist, and others seeking to integrate technology into the artistic process. The question of whether the harmonisation of art and technology is possible is a complex and multifaceted one that requires careful consideration of the potential benefits and drawbacks of such an integration.

On the one hand, technology has the potential to expand the possibilities for artistic expression in new and exciting ways. Digital technologies, for example, have opened up new avenues for artists to experiment with interactive and immersive installations, augmented and virtual reality experiences, and other forms of multimedia art. Technology can also provide artists with new tools and techniques for creating and manipulating images, sounds, and other sensory inputs. At the same time, there are concerns that technology can undermine the traditional values and practices of art. Some critics raise the argument that technology can result in the commodification of art, turning it into a mass-produced product that can be easily replicated and distributed. Others worry that technology can dehumanise the artistic process, reducing the role of the artist to that of a mere technician or

programmer. The question of harmonisation of art and technology is further complicated by the fact that technology is constantly evolving, which means that its possibilities and limitations are always changing. As a result, the relationship between art and technology is a dynamic one that requires ongoing exploration and experimentation.

Philosophers have provided a range of interpretations of art created through artificial intelligence, offering insights into the ethical, epistemological, and ontological implications of this new art form. One of the key philosophical debates surrounding artificial intelligence art concerns the nature of creativity.

Some philosophers believe that artificial intelligence cannot be truly creative, since it is ultimately the product of a machine rather than a human being. <https://www.pyqonline.com>

While there is no consensus on the philosophical implications of artificial intelligence, the debates surrounding this new art form have opened up new avenues for philosophical inquiry and reflection. By exploring these questions, we can better understand the implications of artificial intelligence for human creativity and artistic expression.

Using deep learning techniques, machines are able to learn from massive amounts of data and produce unique pieces of art that can range from abstract compositions to realistic portraits. Artificial intelligence-generated art is often a reflection of the data it has been trained on, leading to unexpected and unique results. In this way, artificial intelligence art provides a new lens through which we can view the world and inspire new perspectives on traditional art forms.

5. Read the following passage and answer the questions that follow:

Bombay was initially seven islands. As the population grew, the islands were joined to create more space and they gradually fused into one big

city. Bombay was the commercial capital of colonial India. As the premier port on the western coast it was the centre of international trade. By the end of the nineteenth century, half the imports and exports of India passed through Bombay. One important item of this trade was opium that the East India Company exported to China. Indian merchants and middlemen supplied and participated in this trade and they helped integrate Bombay's economy directly to Malwa, Rajasthan and Sind where opium was grown. This led to the growth of an Indian capitalist class. Bombay's capitalists came from diverse communities such as Parsi, Marwari, Konkani Muslim, Gujarati Bania, Bohra, Jew and Armenian.

When the American Civil War started in 1861 cotton from the American South stopped coming into the international market. This led to an upsurge of demand for Indian cotton, grown primarily in the Deccan. Once again Indian merchants and middlemen found an opportunity for earning huge profits. In 1869 the Suez Canal was opened and this further strengthened Bombay's links with the world economy. The Bombay government and Indian merchants used this opportunity to declare Bombay Urbs Prima in Indis, a Latin phrase meaning the most important city of India.

From the mid-nineteenth century there was a need to expand railways and shipping and develop the administrative structure. Many new buildings were constructed at this time. These buildings reflected the culture and confidence of the rulers. The architectural style was usually European. This importation of European styles reflected the imperial vision in several ways. First, it expressed the British desire to create a familiar landscape in an alien country, and thus to feel at home in the colony. Second, the British felt that European styles would best symbolise their superiority, authority and power. Third, they thought that buildings that looked European would mark out the difference and distance between the colonial masters and their Indian subjects.

Initially, these buildings were at odds with the traditional Indian buildings. Gradually, Indians too got used to European architecture and made it their own. The British in turn adapted some Indian styles to suit their needs. One example is the bungalow which was used by government officers in Bombay and all over India. The name bungalow was derived from *bangla*, a traditional thatched Bengali hut. The colonial bungalow was set on extensive grounds which ensured privacy and marked a distance from the Indian world around. The traditional pitched roof and surrounding veranda kept the bungalow cool in the summer months. The compound had separate quarters for a retinue of domestic servants. The bungalows in the Civil Lines thus became a racially exclusive enclave in which the ruling classes could live self-sufficient lives without daily social contact with Indians.

5.(a) How did Bombay develop into a commercial hub in the nineteenth century?

5.(b) How did the demand for Indian cotton escalate ?

5.(c) Why did European architecture dominate the skyline of Bombay in the mid-nineteenth century?

5.(d) How did the British adapt the Indian 'bangla' to suit their needs?

5.(e) How did the bungalow symbolise colonial attitudes ?

6.(a) Rewrite the sentences as directed:

6.(a)(i) Your behaviour greatly astonishes me. (Change the voice)

6.(a)(ii) He said, "Where will I be this time next year!" (Rewrite the sentence using indirect speech)

6.(a)(iii) As soon as she reached her home, the messenger arrived. (Use "No sooner... than")

6.(a)(iv) He walks in an awkward fashion, _____ ? (Add a suitable question tag)

6.(a)(v) My son always confides _____ me. (Supply the appropriate preposition)

6.(a)(vi) He visits me rarely. (Change into a negative sentence without changing the meaning)

6.(a)(vii) He is so clever that he cannot be trusted. (Use "too to")

6.(a)(viii) Neither of the plans _____ (suit/suits) him. (Choose the correct option) <https://www.pyqonline.com>

6.(a)(ix) Tanya is the most intelligent girl in her class. (Use the comparative degree)

6.(a)(x) Deep snow _____ (laid/lay) on the railway track. (Choose the correct form of the verb)

6.(b) Write one sentence each using the following phrases to bring out their meaning clearly. Do not change the form of the given phrases:

6.(b)(i) held up

6.(b)(ii) carry out

6.(b)(iii) take after

6.(b)(iv) look down upon

6.(b)(v) give in

6.(c) Correct the following sentences without making any unnecessary changes:

6.(c)(i) Everyone, except the five boys, have reached the destination.

6.(c)(ii) Unless he does not return the library books, he will not be relieved from service.

6.(c)(iii) They have arrived from Chennai yesterday.

6.(c)(iv) Your answer is replete from errors.

6.(c)(v) The book is missing from my room from yesterday.