



ENGLISH (PRECIS & COMPOSITION)

TIME ALLOWED: THREE HOURS	(PART-I MCQs)	MAXIMUM MARKS: 20
PART-I (MCQs) : MAXIMUM 30 MINUTES	(PART-II)	MAXIMUM MARKS: 80
NOTE: (i) First attempt PART-I (MCQs) on separate OMR Answer Sheet which shall be taken back after 30 minutes. (ii) Overwriting/cutting of the options/answers will not be given credit. (iii) There is no negative marking. All MCQs must be attempted.		

PART-I (MCQs)(COMPULSORY)

Q.1. (i) Select the best option/answer and fill in the appropriate Box ☐ on the OMR Answer Sheet. (20x1=20)
(ii) Answers given anywhere else, other than OMR Answer Sheet, will not be considered.

(a) Choose the word that is nearly most similar in meaning to the capitalized words.

1. FRABJOUS:

(A) Wonderful (B) Surprising (C) Blithe (D) Gusto

2. ACCUBATION:

(A) Conversation (B) Reclining (C) Ambulation (D) Occupation

3. LEVITATE:

(A) Sink (B) Float (C) Plod (D) Wander

4. SIBYLLINE:

(A) Enigmatic (B) Obvious (C) Transparent (D) Subtle

5. MACADAMIZED:

(A) Graveled (B) Muddled (C) Turfed (D) Paved

6. FINAGLE

(A) Surrender (B) Manipulate (C) Cooperate (D) Wheedle

7. DESIDERIUM:

(A) Craving (B) Satisfaction (C) Fulfillment (D) Contentment

8. AMANUENSIS:

(A) Secretary (B) Assistant (C) Clerk (D) Scribe

9. CROMULENT:

(A) Acceptable (B) Unacceptable (C) Questionable (D) Dubious

10. PROPINQUITY:

(A) Distance (B) Closeness (C) Remoteness (D) Isolation

(b) Choose the word that is nearly most opposite in meaning to the capitalized words.

11. PERSPICACITY:

(A) Acumen (B) Astuteness (C) Naivety (D) Intelligence

12. CONFABULATION:

(A) Verification (B) Fabrication (C) Distortion (D) Exaggeration

13. DILETTANTE:

(A) Amateur (B) Connoisseur (C) Novice (D) Enthusiast

14. KILTER:

(A) Balance (B) Order (C) Harmony (D) Out-of-sync

15. RHUBARB:

(A) Serenity (B) Cacophony (C) Harmony (D) Sweetness

16. CORUSCATING:

(A) Mundane (B) Tenebrous (C) Sparkling (D) Brilliant

17. VELLEITY:

(A) Aversion (B) Passion (C) Indifference (D) Apathy

18. BAROQUE:

(A) Minimalist (B) Ornate (C) Classical (D) Rococo

19. CAVEAT:

(A) Guarantee (B) Warning (C) Assurance (D) Disclaimer

20. BLUSTER:

(A) Bravado (B) Boast (C) Confidence (D) Meekness

- NOTE:** (i) **Part-II** is to be attempted on the separate **Answer Book**.
(ii) Attempt **ALL** questions from **PART-II**.
(iii) All the parts (if any) of each Question must be attempted at one place instead of at different places.
(iv) Write Q. No. in the Answer Book in accordance with Q. No. in the Q.Paper.
(v) No Page/Space be left blank between the answers. All the blank pages of Answer Book must be crossed.
(vi) Extra attempt of any question or any part of the question will not be considered.

Q. 2. Distil the passage into a précis and suggest an apt title. : (20)

Homi K. Bhabha, a prominent postcolonial scholar, advances a profoundly philosophical yet grounded concept of nationalism, positing that "Nations, like narratives, lose their origins in the myths of time and only fully encounter their horizons in the mind's eye," thereby highlighting the complex interplay between the imagined, the mythical, and the material in the construction of national identity. Nations, like narratives, are constructed through historical contingency, shaped by ethnic obsessions and regional affiliations that often obscure their origins. As a result, national identities can become rigid and exclusionary, antagonizing the notion of humanism envisioned by ancient philosophers like Socrates and Plato. This idea has implications for our understanding of humanism, a cornerstone of intellectual traditions from Goethe and Rousseau's emphasis on the universal human experience to Al-Ghazali and Ibn Rushd's advocacy for reason and compassion as bridges between cultures. Al-Ghazali's "The Alchemy of Happiness" strikes a balance between promoting local identity and warning against provincial, insular nationalism, making him a votary of cultural exchange and understanding. He advocates for an evenhanded approach, balancing love for one's land with justice for all citizens. In "The Revival of Religious Sciences," Al-Ghazali emphasizes balancing universalism and particularism, recognizing that national identity must be tempered by justice and equality. By promoting inclusive citizenship, Al-Ghazali offers an antidote to exclusivist nationalist ideologies. By exploring the intersections between nationalism and humanism, Bhabha's work also encourages us to think critically about how national identities are constructed and imagine new forms of global citizenship prioritizing shared humanity over narrow national interests. However, the rise of nationalism has often led to a narrowing of perspectives, prioritizing regional affiliations over universal values, resulting in a stringent and macho form of patriotism that stifles dissent and creativity. Like a chameleon, nationalism can adapt and change, often blurring the lines between patriotism and xenophobia. Altogether, nationalism is not a bane, its mixed benefits over the last century have been a double-edged sword, yielding a staggering array of positive and negative consequences. On one hand, nations have become increasingly aware of the need to align themselves with pluralism and egalitarian schemes. However, the desire to dominate, as exemplified by the German geographer Friedrich Ratzel's idea of organic borders, continues to have a silent appeal, often manifesting in bizarre and violent forms, such as the recent bloodshed in Palestine and the earlier Bosnian massacre. This scary trail is long and hard to absorb, especially when democracy itself has been exposed as a mere façade, leaving many to blurt out frustrations and disillusionments. As the philosopher Allama Iqbal aptly put it in his famous poem, "The Devil's Parliament," democracy is merely the outer crust, while the essence is imperialist. Iqbal's words ring true, warning us against the uncritical subservience and adoration of nationalism, which can lead to historical myopia, strengthening dictatorial hegemony and incarcerating the human spirit within the narrow confines of love for the land. Perhaps democracy is the safest carrier of the seed of nationalism, transporting it under the guise of economic equality. Still, weaker nations face the political bravado of the powerful leaving the meager nations to be content with mere paeans of love for border and territorial integrity. Imperialism planted the embryo of nationalism, abandoning the wretched children of the earth to fend for themselves, left to navigate the treacherous waters of self-determination. The power of nationalism is a potent form of Volksgeist - a term coined by Johann Gottfried Herder to describe a nation's unique spirit or character - that can be both unifying and divisive, depending on how it is wielded. In this context, a more frugal and nuanced approach to nationalism is needed, one that balances national pride with a commitment to universal values and human rights.

Q. 3. Read the following passage carefully and answer the questions given at the end. (20)

The idea of wandering has anthropological, historical, and philosophical moorings. To some, it is an unconscious desire to substitute the powers of material life, beckoning us to establish our identity as sojourners of the earth, even as our ancestors, recorded and unrecorded history, may adumbrate that we are temperamentally nomads. We strollers search for shelters, food, and home. But would it be too elastic an idea to entertain unthinkingly that home is our destination, a dream place, where we should finally live and be free of external threats, often from man-made and natural designs of destruction? Can we stifle or eradicate our desires to control the geography and mindscape? Can we live in peace with ourselves without a rival as a neighbor? Scriptures glorify the essence of migration as a soulful activity that saves us from sangfroid existence and makes us vulnerable, a process necessary to ward off the place-dependent inertia. The expression "rolling stone" haunts the modern man. Modernity has

revised the notion of cartography, as technology has shrunk geography into a molecule of presence, even as distances are just markers, as we transport our bodies, jetted, ferried, and biked across continents, and love the glossy veneer of globe-trotting. But are we the real successors of the wandering nomad, gypsies, bedouins, drifters, and itinerants? Even the single expression "rolling stone" carries a deep semantic and epochal diversity. The phrase "rolling stone" is derived from the ancient proverb "A rolling stone gathers no moss." This proverb was first recorded by the Roman writer Publilius Syrus in the 1st century BC. The idea behind the proverb is that a stone that is constantly rolling or moving cannot gather moss, which was seen as a symbol of stability and growth. However, during the Middle Ages, the phrase "rolling stone" was used to describe someone who was constantly moving from place to place, never staying in one spot long enough to settle or achieve stability. This usage was often associated with vagrants, beggars, or travelers. In the 17th and 18th centuries, the phrase "rolling stone" took on a more negative connotation, implying that someone was aimless, irresponsible, or lacking in ambition. For example, a person who was constantly changing jobs or careers might be called a "rolling stone." Not surprisingly, in the 20th century, the phrase "rolling stone" took on a more positive connotation, particularly in the domain of music and popular culture. The Rolling Stones, a British rock band, adopted the name in 1962, and it has since become synonymous with rock 'n' roll and rebellion. Today, the phrase "rolling stone" is often used to describe someone who is free-spirited, adventurous, and always on the move. The philosophical weight of wandering caters to our whims and impulses of unshackling the stagnancy of fixity. As we wander through the desolate landscape, we feel the weight of our vagaries bearing down upon us. The impulse to flee, to escape the confines of civilization, has driven us to this remote outpost, where the brutal yet honest caveman within us can roam free. We are noble savages, untamed and unapologetic, driven by the wanderlust that has defined the colonial mindset for centuries. And yet, as we stand alone beneath the vast expanse of the sky, we feel the pangs of solitude, the ache of exile that has haunted us since we first left behind the comforts of home. It is a feeling that Goethe had once described as the "sweet pain" of separation, the bittersweet longing for a place that could never be recaptured. As we walk, the wind whipping our hair into a frenzy, we feel the wildness of the landscape seep into our very being, filling us with a sense of joie de vivre. We are strangers in a strange land, wanderers without a home, and yet, in this moment, we are free. Free to roam, to explore, to surrender to the whims of the wind and the sun. It is a fleeting moment, one that will soon give way to the harsh realities of survival, but for now, we revel in the beauty of our own exile. For in the end, it is not the destination that matters, but the journey itself, the solitary path that winds its way through the wilderness of the soul. Consequently, anthropologically, we had no choice but to be exclusive and traverse geographies, driven by an innate desire to leave our mark on the landscape, transforming under climatic conditions, and navigating the ecological threats coupled with our destructive atavistic urges. Nietzsche believed in the surpassing of earthly landmarks and chose eternal wandering, removing obstacles of earthly existence, and illuminating the idea of eternal recurrence. Hence, wandering has to be infinite, yet free of personal prejudices. Perhaps following Nietzsche's flight of supra-transcendence, and adding his mystic dimension, Iqbal envisioned wandering as a way of exploring the cosmic creation, the ever-mind-boggling idea of time, as we are wanderers in both time-bound and timeless realms. The Eastern and Western notions of wandering find a wedge separating the Romantic from the Rationalist, and yet they intertwine. Those who choose to leave home, cities, towns, relationships, and social conventions, are the most romantic wanderers, and yet they hold a foot in rationalization of wandering, given to revision and reflection. As Wordsworth so eloquently put it:

"The world is too much with us; late and soon,
 Getting and spending, we lay waste our powers;
 Little we see in nature that is ours,
 We have given our hearts away, a sordid boon.

In this sense, wandering becomes a means of reclaiming our connection with nature and rediscovering our place within the world. By embracing the unknown, and surrendering to the beauty of the landscape, we may find a deeper sense of meaning and purpose. As we wander, we are reminded that the world is full of wonder and that our place within it is one of awe and reverence. It will not be wrong to say that wandering personifies a homocentric odyssey for self-discovery, as we investigate the inner landscapes of our minds and hearts. At the same time, it is an anthropocentric endeavor, as we seek to leave our mark on the world and assert our presence within the larger human experience. Through wandering, we find ourselves at the intersection of these two realms, where the personal and the universal converge. In this sense, wandering becomes a holistic activity that integrates our identities with our shared human existence.

Questions:

(4 marks each)

1. How does wandering reconcile the tension between rootedness and restlessness?
2. Is the romanticization of wandering a form of escapism or self-discovery?
3. Can wandering be a means of decolonizing the self?
4. Does the notion of eternal recurrence legitimize or undermine the concept of wandering?
5. What dual realms does wandering operate at the intersection of?

ENGLISH (PRECIS & COMPOSITION)

Q. 4. Correct only FIVE of the following:

(10)

- Having been perpetuated for centuries the systemic inequalities and discriminatory policies of the government which has been institutionalized, are a form of structural violence that affect marginalized communities.
- We cleaned all the kitchen while our parents were out to dinner.
- If I'm stressed out about something, I tend to have problem to fall asleep.
- If I will be in Lahore, I will contact to you.
- The cultural globalization—it is a phenomenon that has been driven by technological advancements and economic integration—is a threat to local cultures.
- The impact of cybertechnology on modern society is being studied by researchers, who has found that it has both positive and negative effects.
- The experimental novel—which blends elements of poetry and prose—is a challenge to traditional notions of storytelling and narrative structure, but it will have been widely accepted by the time it is recognized as a masterpiece.
- The honor killings that having been perpetuate by the societies are exacting a deadly toll on the vulnerable individuals which are exacerbating the excruciating norms more.

Q. 5. Punctuate the following text where necessary.

(05)

- (a) In Pakistani folklore Heer Ranjha Sohni Mahiwal and Sassi Punnu are iconic tales of star-crossed lovers. These stories deeply rooted in tribal connections serve as allegories and commentaries on spiritual and romantic love they explore the complexities of human emotion the trials of love and the transformative power of spiritual elevation The themes of trial emotional anguish separation and expulsion resulting in the moral polishing of the lovers are timeless and universal... Heer Ranjha's epic tale penned by Waris Shah is a masterpiece of Punjabi literature a testament to the power of love to transcend mortal bounds.

(b) Re-write the following sentences (ONLY FIVE) after filling in the blanks with appropriate Prepositions.

(05)

- The massive landslide tumbled _____ the valley below, blocking the river and causing widespread flooding that destroyed crops and habitats.
- The controversy surrounding arranged marriages raged _____ the Pakistani community, with some arguing that it was a vital part of their cultural heritage, while others saw it as a form of oppression.
- As she read the poem, the subtle symbolism and metaphors whispered _____ the surface of the words, awakening a depth of emotion within her.
- The concept of Tawhid, or the oneness of God, lies _____ the very fabric of Islamic theology, weaving together the intricate threads of faith, reason, and spirituality.
- As social media scrolled endlessly _____ her daily life, her attention span shriveled, leaving her with a perpetual sense of distraction.
- Power consolidated _____ the ruling elite, silencing dissent.
- Her online persona leaned _____ perfection, hiding flaws.
- Themes of love, loss, and longing wove _____ Ghalib's verses, creating a rich tapestry of emotion.

Q. 6. Use only FIVE pairs of words in sentences clearly illustrating their meanings.

(10)

- | | |
|----------------------------------|----------------------------|
| (i) Blurt, Blert | (ii) Aeipthy, Apathy |
| (iii) Defenestration, Dénouement | (iv) Vallum, Vellum |
| (v) Sow, Sough | (vi) Sere, Seer |
| (vii) Crepuscular, Crepitation | (viii) Uxoricide, Uxorious |

Q. 7. Translate the following into English by keeping in view figurative/idiomatic expressions.

(10)

بارہویں صدی کے مسلمان ماہر الہیات اور فلسفی، الغزالی کی فکر سب سے زیادہ غلط فہمی کا شکار ہے۔ ایک مفکر کے طور پر انہوں نے دلیل دی ہے کہ قرآن جتنی تشریحات کے لیے کہلا ہے۔ "سمندر میں پانی کے قطرے ہیں" بقول ان کے "کیا تم نہیں جانتے کہ قرآن ایک سمندر کی مانند ہے؟" اور آپ اپنے معانی کے لامتناہی سمندر میں سفر کرنے کا حق رکھتے ہیں۔ اور اس سمندر کی گہرائیوں میں غوطہ زن ہو کر آپ یاقوت اور موتی حاصل کر کے دولت مند بن سکتے ہیں۔ وہ مزید کہتے ہیں کہ "تم ظاہر پر مطمئن ہو کر ساحل پر کیوں پڑے رہتے ہو؟" یہ کہ مسلمانوں کے لیے رد کرنا، آگے بڑھنا، اور اختلاف کرنا جائز ہے۔ الغزالی جدت اور روایت کا بہتر بین امتزاج ہیں۔
