

Q.1) Which of the following Sultanates of Delhi was the first to use Red Sandstone widely for construction

- a) Slave dynasty
- b) Khilji Dynasty
- c) Lodhi Dynasty
- d) Sayyid dynasty

Q.1) Solution (b)

The architecture during Khilji dynasty was in the formative stage of building art that made a little progress in the last years of the thirteenth century in India. Khiljis were the second Muslim dynasty and ruled the Delhi Sultanate from 1290 to 1320. Under the reign of Ala-ud-din Khilji, who ascended the throne of Delhi in 1296, a crucial development in the field of architecture took place. He was considered as a great patron of Islamic architecture. This ruler's most important building projects were the extension of the Qutb mosque and the construction of Siri Fort in Delhi.

Most of these monuments were built in the Arabian style of architecture. Ala ud-Din was an ambitious builder and started the construction of a huge Minar near the Qutab Minar. This building consists of square hall covered by dome, which arched doorways on each of its four sides. The building was built with red- stone, while its surface was made of white marble. It contained calligraphic inscriptions and decorative patterns.

The slave dynasty did not build much new buildings, rather they converted the old temples into mosques. The Red sandstone was widely used by the Khiljis, the earlier dynasties used grey sandstone. The use of red sand stone peaked during the reign of Mughals.

Q.2) The construction of Hanging Balcony is associated with which of the following style of architecture

- a) Mughal style
- b) Jaunpur style
- c) Rajput style
- d) Bijapur style

Q.2) Solution (c)

A Jharokha (or jharoka) is a type of overhanging enclosed balcony used in Architecture of Rajput style in Rajasthan. Jharokhas jutting forward from the wall plane could be used both for adding to the architectural beauty of the building itself or for a specific purpose. One of the most important functions it served was to allow women to see the events outside without being seen themselves. Alternatively, these windows could also be used to position archers and spies.

The jharokha is a stone window projecting from the wall face of a building, in an upper story, overlooking a street, market, court or any other open space. It is supported on two or more brackets or corbelling, has two pillars or pilaster, balustrade and a cupola or pyramidal roof; technically closed by jalties but generally partly open for the inmates to peep out to see passing processions. The jharokha is more formal and ornamental than English or French "oriel" and is one of the most distinctive characteristics of the façade in medieval Indian architecture until the 19th century.

The projected balcony is an essential element of Rajasthani architecture, both as decoration and as a viewing platform. The chajjas - sloping eaves that projected out above the balconies - increase protection from both the summer sun and monsoon rain. Jharokhas are mainly used in palaces, havelis and temples

Q.3) Consider the following statements with reference to the Gandhara School of Arts

1. The sculpture of Gandhara school were made of Red Sandstone
2. Shatavahanas were the chief Patrons of Gandhara school of Arts

Which of the above statements is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.3) Solution (d)

The Gandhara School of Art (also Gandharva School of Art) occupies a high place in the history of the Indian Art. This art form has played an important part in the development of the Indian art.

Gandhara style of art that developed in sculpture was a fusion of Greco-Roman and Indian styles. Gandhara school was heavily influenced by Greek methodologies, the figures were

more spiritual and sculpted mainly in Blue-grey Mica schist / Grey Sandstone, and great detail was paid to exact depiction of body parts. It is also known as Graeco-Buddhist School of art.

The Gandharan Buddha image was inspired by Hellenistic realism, tempered by Persian, Scythian, and Parthian models.

Theme is mainly Buddhist, depicting various stories from the life of Buddha. Sculptors constructed Buddhist images with anatomical accuracy, spatial depth, and foreshortening.

The images of Buddha resembled Greek God Apollo. Buddha's curls were altered into wavy hair. The Buddha of Gandhara art is sometimes very thin, which is opposite in Mathura art. More stress is given to the bodily features and external beauty.

The Gandhara as well as Mathura schools of arts were patronized by Kushanas as well as Shakas.

Q.4) Consider the following statements with reference to the Allahabad Pillar inscription

1. It gives a detailed account of the conquests of Samudragupta
2. the inscription is written in Sanskrit language
3. the author of the inscription is Harisena

Which of the above statements is/are correct?

- a) 1 and 2 only
- b) 1 and 3 only
- c) 2 and 3 only
- d) All of the above

Q.4) Solution (d)

The famous Allahabad pillar inscription of Samudragupta (335–375 A.D.) is the most important historical document of the classical Gupta age. Its detailed list of conquered and allied dynasties and kingdoms contains not only a unique “state of the art” or “who is who” of contemporary South Asia.

It also depicts the concentric structure of the emerging Gupta empire with its dynastic core area, extended by annexed neighbouring kingdoms and surrounded by a circle of tributary “vassals” and by powerful allies at the periphery the Gupta “mandala”. The list of twelve rulers whom Samudragupta “captured and released out of favour” on his expedition to the

South (daksinapatha) provides an indispensable source of our knowledge of late fourth-century eastern and southern India.

The inscription is written in excellent Sanskrit and its author Harisena rightly calls it a poem (kavya). He was a princely minister of war and peace and a military commander and praised Samudragupta as a God, living on earth only for performance of rituals and conventions.

Q.5) Consider the following statements with reference to the Miniature Paintings of Mughal era

1. Religious rituals and mythology were the main theme of these miniatures
2. Hunting scenes and the scenes of court were also portrayed in these paintings

Which of the above statements is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.5) Solution (b)

Mughal Miniature are painted in opaque watercolour. Other materials used in the paintings are ink and gold on paper.

It was customary for the Mughal Miniature painters to make their colours from the indigenous materials. They extracted green from the green beetles. For getting yellow colour of some strength, they used the dried urine of cow.

In the miniatures painted during the time of Mughal Empire and the Rajput kings have generally depicted the life style of the kings and the princes. The Mughal Miniature painters chose their subjects involving the courts and the kings.

These Miniatures were ruler oriented, Glorification of the ruler was the main themes in these paintings. Along with this, the scenes from the court, the hunting scenes are also portrayed.

Animals and birds are painted accompanying the ruler. The Miniature artists also painted animals like Cheetah in the scenes involving bravery of a prince. They would paint natural scenes like trees and gardens. Such paintings are done for the illustrations of events narrated in the book Akabarnama.

Thus, the birds and garden became the additional beauty of the miniatures done during and after his time. However, in the subsequent period, the Emperors of Mughal dynasty were not so fond of art. But the miniature paintings had become the integral part of India's social structure. The Rajput kings ruling present day Rajasthan and other areas supported the painters and the art remained alive.

Q.6) Consider the following statements with reference to the Pahari school of paintings

1. It flourished in the Western Ghats region of India
2. Sense of depth is achieved by the extensive use of shading

Which of the above statements is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.6) Solution (b)

The style of painting which flourished in Basohli, Jammu, Garhwal, Chamba, Kangra, Guler and Mandi in the hilly areas in the northwest has been termed the Pahari school. The art of miniature painting in the Punjab hills known as Pahari painting was influenced to some extent by the Mughal painting of Aurangzeb's period.

During the reign of Aurangzeb, the patronage for the artists declined and they migrated to the neighboring kingdoms, they spread across the foothills of Himalayas, and were given patronage by the Rajput Kings.

Scholars have categorized Pahari paintings on the basis of geography and family style. These paintings developed and flourished during the period of 17th to 19th century under the patronage of Rajput kings. Indian Pahari paintings have been made mostly in miniature forms.

Paintings executed on the basis of texts like Bhagwad-Purana, Geet-Govind, Sursagar, Rasikpriya, Bihari-Satsai, nayika-bheda and rag-ragini are the main heritage of the Kangra and Basohli styles. In the Basohli style, like the Mewar style, indicative colors and folk art predominate. In the Pahari school of paintings, expression of sentiment, rhythm in line and color and diversity of subject matter are unique in the Kangra style.

Pahari Paintings are different from other types of Indian folk paintings because they use shading extensively. This gives them a sense of depth which most other folk paintings lack. One of the most extensive and exquisite collections of Pahari miniatures may be found in the Bhuri Singh Museum in Chamba, Himachal Pradesh.

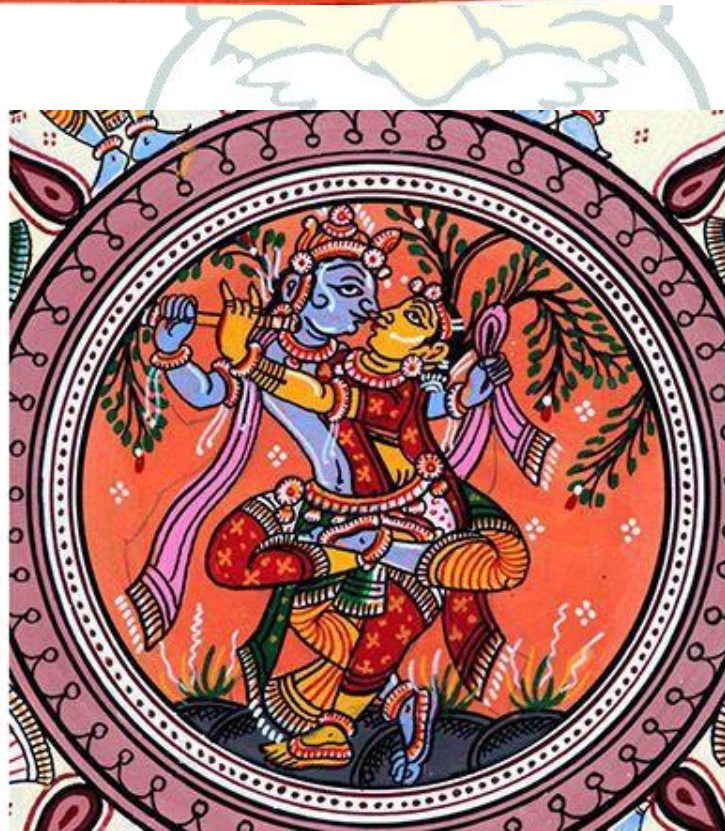
Q.7) The Pattachitra paintings developed in which of the following regions

- a) Andhra Pradesh
- b) Karnataka
- c) Orissa
- d) Kerala

Q.7) Solution (c)

Pattachitra is a general term for traditional, cloth-based scroll painting, based in the eastern Indian state, Odisha. In the Sanskrit language, "Patta" literally means "cloth" and "Chitra" means "picture". Most of these paintings depict stories of Hindu deities specially inspired by Jagannath and Vaishnava sect.

Patta paintings are done on small strips of cotton cloth. The canvas is prepared by coating the cloth with a mixture of chalk and gum made from tamarind seeds. Then it is rubbed by taking the help of two different stones and then the cloth is dried. The mixture of gum and chalk gives the cloth's surface a leathery finish on which the artists paint with vegetable, earth and stone colours. The painters do not use pencil or charcoal for the preliminary drawings. They are so expert in the line that they simply draw directly with the brush either in light red or yellow. Then the colours are filled in. The final lines are drawn and the patta is given a lacquer coating to protect it from weather, thus making the painting glossy. This process of glazing or varnishing is quite interesting. The painting is held over a fireplace so that the back of the painting is exposed to heat. On the surface of the painting fine lacquer is applied.



(Pattachitra Paintings examples)

Q.8) Consider the following statements with reference to the Thangka Paintings

1. These paintings are primarily found in West Bengal
2. The themes are primarily scenes of Hindu Mythology

Which of the above statements is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.8) Solution (d)

Thankas/Thangkas are religious scrolls found hanging in monasteries and in Sikkimese homes. They normally depict life sketches of gods and goddesses in different forms. They may depict life sketches of gods and goddesses in different forms. They may depict the life of Lord Buddha, goddess Drolma (Tara), a wheel of life or any other deity. The central figure in a Thanka is always a Buddha or any other deity or bodhisattva of Mahayana Buddhism. Other figures depicted around the main deity have their mystical significance.

Thankas in Sikkim have a religious and spiritual significance and is regarded as a sacred object. They occupy a predominant place in monasteries and home. The materials used are stone colors and vegetable dyes together with gold dust and gold thread used for the tapestry. The paintings are bordered with rich silk and brocade with heavily engraved silver knobs at either ends at the lower half of the Thanka.



(Thangka Painting)

Q.9) Consider the following statements with reference to the Tanjore paintings

1. These paintings are very richly decorated with glass beads, pearls and precious stones.
2. Extensive use of Gold leaf is the significant feature of these paintings

Which of the above statements is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.9) Solution (c)

Tanjore Painting is one of the most popular forms of classical South Indian painting. It is the native art form of Thanjavur (also known as Tanjore) city of Tamil Nadu. The dense composition, surface richness and vibrant colors of Indian Thanjavur Paintings distinguish them from the other types of paintings.

Then, there are embellishments of semi-precious stones, pearls and glass pieces that further add to their appeal. The relief work gives them a three-dimensional effect. Tanjore Painting of India originated during the 16th century, under the reign of the Cholas.

Maratha princes, Nayakas, Rajus communities of Tanjore and Trichi and Naidus of Madurai also patronized Indian Thanjavur Paintings from 16th to 18th century. Most of these paintings revolve around the theme of Hindu Gods and Goddesses, along with saints.

The main figure is always painted at the center of the painting. Since Tanjore paintings are mainly done on solid wood planks, they are locally known as 'Palagai Padam' (palagai meaning wooden plank and padam meaning picture).

Laces or threads may also be used to decorate the painting. To further augment the effect, wafer thin sheets of gold are pasted in relief on some parts of the painting, while the other parts are painted in bright colors.



(Tanjore Painting)

Q.10) Which of the following pairs is/are correctly matched?

- | Paintings style | : | Region |
|-----------------------|---|----------------|
| 1. Warli painting | : | Maharashtra |
| 2. Manjusha painting | : | Gujrat |
| 3. Kalamkari painting | : | Andhra Pradesh |

Choose the correct answer using the codes given below

- a) 1 and 2 only
- b) 1 and 3 only
- c) 2 and 3 only

d) All of the above

Q.10) Solution (b)

Worli Paintings: Warli painting is a style of tribal art mostly created by the Adivasi from the North Sahyadri Range in India. This range encompasses cities such as Dahanu, Talasari, Jawhar, Palghar, Mokhada, and Vikramgad of Palghar district. This tribal art originated from Maharashtra, where it is still practiced today.

These rudimentary wall paintings use a set of basic geometric shapes: a circle, a triangle, and a square. These shapes are symbolic of different elements of nature. The circle and the triangle come from their observation of nature. The circle is representing the sun and the moon while the triangle is derived from mountains and pointed trees. In contrast, the square appears to be a human invention, indicating a sacred enclosure or a piece of land. The central motif in each ritual painting is the square, known as the "chalk" or "Shaukat", mostly of two types known as Devchauk and Lagnachauk. Inside a Devchauk is usually Palaghata, the mother goddess, symbolizing fertility

Manjusha Painting: Manjushas are an Indian art form. They are temple-shaped boxes comprising eight pillars. They are made of bamboo, jute and paper. They also contain paintings of Hindu gods and goddesses and other characters. These boxes are used in Bishahari puja, a festival dedicated to the Snake God that is celebrated in Bhagalpur (Bihar) and nearby regions, India.

Manjusha art is the folk art of Ang region which is based on Folklore of Bihula-Bishari. In region in modern era known as Bhagalpur. It is one of the popular art form of Bihar.

Manjusha art is believed to be the only art form in the history of art form in India which has a sequential representation of the story and is displayed in a series. This is also called a scroll painting.

Kalamkari Painting: Kalamkari literally means, Kalam - pen & kari - work, i.e., art work done using a pen. Vegetable dyes are used to colour the designs applied on cloth. The art of painting using organic dyes on cloth was popular in several parts of India, but this style of Kalamkari flourished at Kalahasti (80 miles north of Chennai) and at Masulipatnam (200 miles east of Hyderabad).

The Kalamkari tradition chiefly consists of scenes from Hindu mythology. Figures of deities with rich border embellishments were created for the temples. In Masulipatnam, the

weavers were involved in the block printing art, while at Kalahasti, the Balojas (a caste involved in making bangles) took to this art.

Q.11) Consider the following statements with reference to the Pottery of Indus Valley Civilization

1. Painted Black and red ware was the most common type of pottery
2. Pottery was handmade as Harappan people did not know the use of pottery wheel

Which of the above statements is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.11) Solution (a)

The Harappan pottery is bright or dark red and uniformly sturdy and well baked. It consists chiefly of wheel made wares both plain and painted. The plain pottery is more common than the painted ware. The plain ware is usually of red clay with or without a fine red slip.

The painted pottery is of red and black colours. Several methods were used by people for the decoration of pottery. Geometrical patterns, circles, squares and triangles and figures of animals, birds, snakes or fish are frequent motifs found in Harappan pottery. Another favourite motive was tree pattern. Plants, trees and pipal leaves are found on pottery.

Q.12) Consider the following statements with reference to the Kalighat paintings

1. These paintings originated in Kerala
2. These paintings were generally made using oil paints

Which of the above statements is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.12) Solution (d)

Kalighat painting is a school of modern art that originated in 19th century Calcutta, India, which was then the capital of British India. Made on mostly cloth or paper scrolls, Kalighat paintings are so named due to the thriving settlement of the patuas or cloth-painters around the temples of Kali at Kalighat in Kolkatta. The theme of these paintings were mostly mythological characters that later evolved to civil life in Calcutta along with other secular and contemporary themes. The brushwork on these paintings are deemed by experts as deft, seamless, flowing and one of the smoothest art forms in India.

unconventional tools used to make these paintings. Squirrel and goat hair was used to make the brush that was used for sketch drawings. The black ink used for this purpose was made using soot produced by burning an oil lamp under a pot. The other vibrant colors used for filling the painting were essentially homemade in the form of either vegetable dyes or powdered stone fragments of different colors. The dry colors would be mixed with either gum or water to create paint fit to be used on paper and textile.

Q.13) Consider the following statements with reference to the Mathura school of Art

1. Spotted red sandstone was the material used in this school
2. Images belonging only to Buddhism are found in this school of art

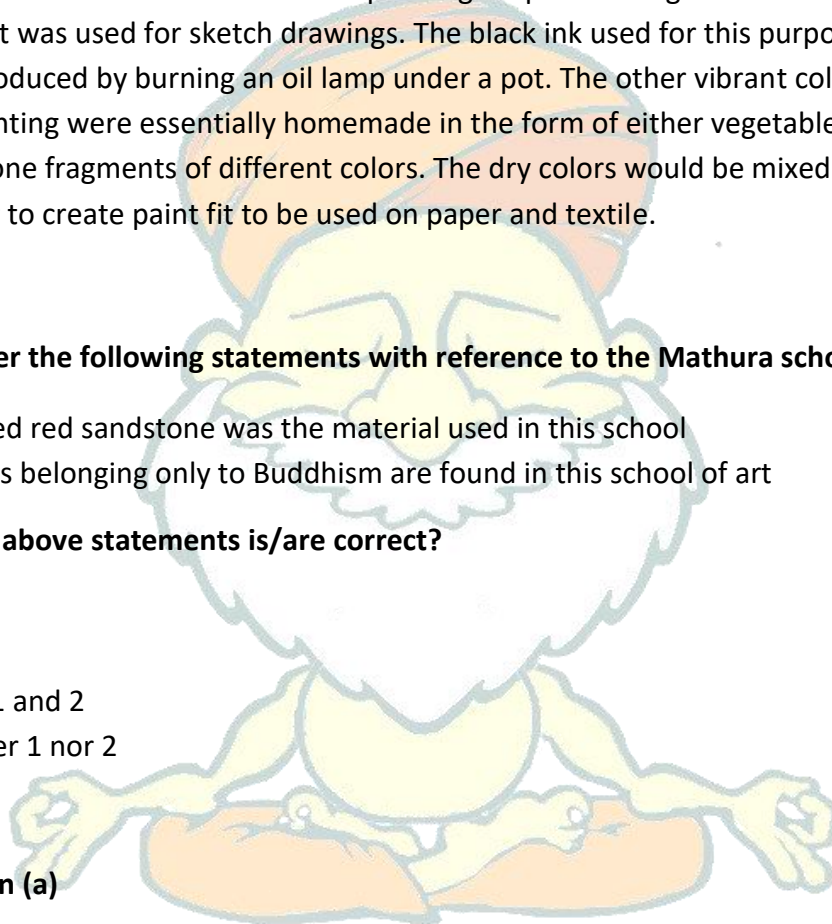
Which of the above statements is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.13) Solution (a)

Mathura School of art is purely indigenous style. Mathura art developed during post Maurya peiod (mainly during Shunga period) and reached its peak during the Gupta period (AD 325 to 600).

The traditional centre, Mathura, remained the main art production site whereas Sarnath and Kosambi also emerged as important centres of art production. Spotted red sandstone was used in this school.



The Mathura School of Art, noted for its vitality and assimilative character, was a result of the religious zeal of Brahmanism, Jainism and Buddhism. Images of Vaishnava and Shaiva faiths are also found at Mathura but Buddhist images are found in large numbers. The images of Vishnu and Shiva are represented by their weapons. Images of the Buddha, Yakshas, Yakshinis, Shaivite and Vaishnavite deities and portrait statues are profusely sculpted.

Q.14) Consider the following statements about the architecture of Tughlaq dynasty

1. Grey sandstone was used in the construction of buildings
2. Buildings of Tughlaq dynasty had elaborate decorations and carvings

Which of the above statements is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.14) Solution (a)

Tughlaq architecture in the Indian subcontinent are mostly simple, monotonous and heavy structures built during the Tughluq dynasty. They look more like fortresses with walls surrounding them and lack decoration and embellishment. Their architecture suffers from a lack of Hindu influence and craftsmanship which was later found in Lodi and Mughal architecture. But Hindu influence on Tughluq buildings was not totally absent. Features of Hindu influences on Tughluq architecture include the flat lintel instead of pointed arch, pillars, windows with balconies and eaves and railings.

The forts and the earliest buildings were made of Grey sand stone, and were very simple in construction. Later Tughlaqs used red sandstone and marble in the construction of tombs.

Tughluqs built three main types of tombs: square, octagonal and pavilion. The last type was the simplest, consisting of a pavilion or a chhatri. The simple tombs are most likely to be those of nobles and family members of the sultans.

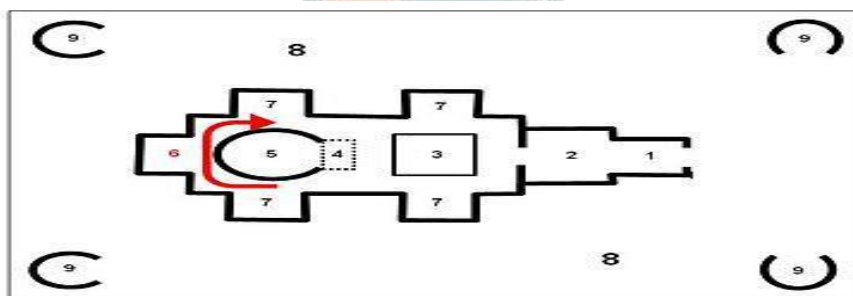
Q.15) Panchayatan style is associated with which of the following

- a) Mughal garden architecture

- b) Painting style that originated in Mysore
- c) Hindu temple architecture
- d) Buddhist Stupa architecture

Q.15) Solution (c)

A Hindu temple is a Panchayatana one when the main shrine is surrounded by four subsidiary shrines. The origin of the name is from the Sanskrit words Pancha (five) et ayatana (containing). Generally, the Hindu temple are built along a west-east axis. So, the four subsidiary shrines are at the north-east, south-east, south-west, north-west.



- | | |
|------------------|-----------------------|
| 1. Ardha mandapa | 6. Pradakshina |
| 2. Mandapa | 7. Transepts |
| 3. Maha mandapa | 8. Jagati |
| 4. Antarala | 9. Subsidiary shrines |
| 5. Garba griha | |

Plan of Kandariya Mahadeva Temple

The circles with no 9 represent the subsidiary shrines, they are situated in the four corners of the temple complex.

Q.16) 'Al-Nagah' and 'Naseem Al Bahr' are joint bilateral defence exercises between India and which of the following countries?

- a) Oman
- b) United Arab Emirates
- c) Iran
- d) Egypt

Q.16) Solution (a)

Indo-Oman Joint Army Exercise 'AL NAGAH-II 2017' conducted between the Indian and Oman Army in the Dhauladhar Ranges at Bakloh in Himachal Pradesh.

Source: <http://economictimes.indiatimes.com/news/defence/indo-oman-joint-military-exercise-al-nagah-ii-to-begin-from-march-6/articleshow/57395849.cms>

Q.17) India's first integrated heliport is located in

- a) Bangalore
- b) Mumbai
- c) Delhi
- d) Shimla

Q.17) Solution (c)

The dedicated heliport has been built in New Delhi by state-owned Pawan Hans. Pawan Hans has carried out the Rohini heliport project for the Civil Aviation Ministry.

Rohini facility is India's first integrated facility for rotor wing aircraft including their landing and takeoff. It has a separate air traffic control (ATC), fire and fuelling services area.

Rohini heliport will also promote regional air connectivity through helicopters in the northern region, once the regional connectivity scheme is fully functional.

Source: <http://economictimes.indiatimes.com/industry/transportation/airlines/-/aviation/indias-first-heliport-becomes-operational-in-delhi/articleshow/57395866.cms>

Q.18) Consider the following statements about Advanced Air Defence (AAD) Missile

1. It is an endo-atmospheric missile developed by the DRDO
2. With both AAD and Prithvi Defence Vehicle (PDV) systems, India has become the fourth country to have developed a multi-layered BMD programme after the US, Russia and Israel

Select the correct statements

- a) Only 1
- b) Only 2
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.18) Solution (c)

Advanced Air Defense missile is a terminal phase interception system capable of intercepting missiles after they enter the earth's atmosphere.

The interceptor is a 7.5-meter long single stage solid rocket propelled guided missile equipped with a navigation system, a hi-tech computer and an electro-mechanical activator

The interceptor missile is equipped with its own mobile launcher, secure data link for interception, independent tracking and homing capabilities and sophisticated radars.

India has been working since 1999 on a two-tiered ballistic missile defense system with the PAD (Prithvi Air Defense) and PDV (Prithvi Defense Vehicle) designed to destroy enemy missiles at altitudes of 50–150 kilometers and the Advanced Air Defense missile at altitudes of 20-40 kilometers.

Wednesday's successful test comes less than a month after India tested the Prithvi Defence Vehicle (PDV) interceptor missile on February 11. Now with both AAD and PDV systems, India has become the fourth country to have developed a multi-layered BMD programme after the US, Russia and Israel.

The interceptor missiles, which can provide an air-shield against hostile attacks, are likely to be deployed at the Indo-Pak and Sino-Indian borders.

Source: <http://pib.nic.in/newsite/PrintRelease.aspx?relid=158774>

<https://www.pressreader.com/india/the-new-indian-express/20170302/281792808810764>

Q.19) Consider the following statements about Kolleru Lake

1. It is located between Krishna and Godavari deltas
2. Kolleru Bird Sanctuary has been identified as one of the biggest grey pelican habitats in the world

Select the correct statements

- a) Only 1
- b) Only 2
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.19) Solution (c)

Kolleru Lake is one of the largest freshwater lakes in India located in state of Andhra Pradesh 15 kilometers away from the city of Eluru. Kolleru is located between Krishna and Godavari deltas. Kolleru spans into two districts - Krishna and West Godavari. The lake is fed directly by water from the seasonal Budameru and Tammileru streams, and is connected to the Krishna and Godavari irrigation systems by over 67 major and minor irrigation canals. This lake is a major tourist attraction. Many birds migrate here in winter, such as Siberian crane, ibis, and painted storks. The lake was an important habitat for an estimated 20 million resident and migratory birds, including the grey or spot-billed pelican (*Pelecanus philippensis*). The lake was declared as a wildlife sanctuary in November 1999 under India's Wildlife Protection Act of 1972, and designated a wetland of international importance in November 2002 under the international Ramsar Convention.

Kolleru Bird Sanctuary is a sanctuary in Andhra Pradesh, India. It covers 673 square kilometers. It was established in November 1999, under the Wildlife Protection Act of 1972. The sanctuary protects part of the Kolleru Lake wetland, which gained Ramsar Convention for International importance in 2002.

Kolleru Bird Sanctuary covers mainly two districts of Andhra Pradesh they are Krishna and West Godavari districts and between the River Krishna and River Godavari deltas spread over 10 to 25 km from Eluru City.

The sanctuary has been identified as one of the biggest grey pelican habitats in the world

Source: <http://www.thehindu.com/news/national/andhra-pradesh/dried-up-kolleru-lake-makes-villagers-bird-lovers-anxious/article17413780.ece?homepage=true>

Q.20) Recently, which of the following states gave an official language status to Kurukh language?

- a) Bihar
- b) West Bengal
- c) Odisha
- d) Uttarakhand

Q.20) Solution (b)

- Kurukh - an endangered tribal language of the Dravidian family
- It is spoken by the Oraon tribal community.

- Oraon community who live in Dooars [in north Bengal]
- Most of the tribal languages in the State have their origins in the Austro-Asiatic and Tibeto-Barman families, Kurukh is an exception.
- The only example of a tribal language having its origin from the Dravidian family is Malto, which is not spoken in West Bengal, but in the Rajmahal hills of Jharkhand
- The Santhali, Munda and Ho languages belong to the Austro-Asiatic family, while the languages spoken by the Lepcha, Tamang and Bhutia tribes of the Darjeeling hills were of the Tibeto-Burman group.
- Jharkhand has recognised Kurukh as a language, and students can write their school final examination in its script.
- The script is called Tolong Siki. It resembles that of any Dravidian language.
- According to the 2001 census report (the latest official data on language-speakers), the language is spoken by about 17 lakh persons.

Source: <http://www.thehindu.com/news/cities/kolkata/revitalising-a-language/article17395995.ece?homepage=true>

Q.21) Which of the following exchange rate system is being followed in India??

- a) Flexible Exchange Rate System
- b) Fixed Exchange Rate System
- c) Managed Floating Exchange Rate System
- d) Free Floating Exchange Rate System

Q.21) Solution (c)

Exchange rate (foreign exchange rate) is the rate at which domestic currency is traded for a foreign currency. Similarly, it is the rate that shows the value of domestic currency in terms of other currencies. Here, the value of Rupee means the value measured in terms of other currencies like the US Dollar.

Exchange rate system refers to the arrangement for the movement of exchange rate. There are basically three types of exchange rate systems globally: flexible or floating exchange rate system, fixed exchange rate system and managed floating (intermediate exchange rate system).

Managed floating or Intermediate Exchange rate System

India is having this type of exchange rate system. In this hybrid exchange rate system, the exchange rate is basically determined in the foreign exchange market through the operation

of market forces. Market forces mean the selling and buying activities by various individuals and institutions. So far, the managed floating exchange rate system is similar to the flexible exchange rate system.

But during extreme fluctuations, the central bank under a managed floating exchange rate system (like the RBI) intervenes in the foreign exchange market. Objective of this intervention is to minimise the fluctuation in the exchange rate of rupee.

Since, the exchange rate is basically determined by market forces, the upward and downward movement in the value of rupee are appreciation and depreciation.

Source: http://www.business-standard.com/article/opinion/a-v-rajwade-manipulated-and-managed-exchange-rates-117022201291_1.html

Q.22) Swiss Challenge is concerned with

- a) Black Money
- b) European Union
- c) Social Impact Assessment
- d) A process of giving contracts

Q.22) Solution (d)

A Swiss challenge is a form of public procurement in some jurisdictions which requires a public authority (usually an agency of government) which has received an unsolicited bid for a public project (such as a port, road or railway) or services to be provided to government, to publish the bid and invite third parties to match or exceed it.

Some Swiss challenges also allow the entity which submitted the unsolicited bid itself then to match or better the best bid which comes out of the Swiss challenge process.

Source: <http://www.thehindu.com/news/cities/kozhikode/ULCCS-INKEL-eye-railway-station-upgrade-project/article17362167.ece>

Q.23) Berne Convention is concerned with

- a) Human Rights
- b) Animal Rights
- c) Copyrights Infringement

- d) Protection of wetlands

Q.23) Solution (c)

Explanation

The Berne Convention for the Protection of Literary and Artistic Works, usually known as the Berne Convention, is an international agreement governing copyright, which was first accepted in Berne, Switzerland, in 1886.

The Berne Convention formally mandated several aspects of modern copyright law; it introduced the concept that a copyright exists the moment a work is "fixed", rather than requiring registration. It also enforces a requirement that countries recognize copyrights held by the citizens of all other signatory countries.

Source: <http://indianexpress.com/article/opinion/columns/music-notes-playback-singers-lyrics-copyright-act-playing-the-wrong-notes-4542330/>

Q.24) Which of the following statements is/are correct about 'Zipf's Law'?

- a) The law claims that the largest city in any country is twice as large as the next one, and three times as big as the third one and so on
- b) The law does not hold true for India
- c) Both (a) and (b)
- d) Neither (a) nor (b)

Q.24) Solution (c)

Indian cities do not follow the well-known Zipf's Law, which says that the largest city in any country is twice as large as the next one, and three times as big as the third one and so on. Most countries follow this law, but in India the "large" cities are not "large enough" i.e. their ranking does not follow the law of twice as big, thrice as big, etc. The reasons for these may be many, but chiefly it is because of scarcity of land. India's (habitable) land to population ratio has decreased four-fold since 1950, and it will soon be the most land-scarce country in the world.

Source: Economic Survey

