

Passage

To reduce Kalamkari to “fabric painting” is to mistake the surface for the story. What appears today as an artisan’s motif was, at one time, a traveling archive of storytelling, myth, faith, and rebellion—etched in dye, not ink. The word “Kalamkari” literally means “pen work,” derived from the Persian kalam (pen) and kari (craftsmanship). Yet its essence lies not in the instrument but in the ritual. Traditionally practiced in Andhra Pradesh and some parts of Tamil Nadu, the art form was once temple-centric, used to narrate episodes from epics like the Mahabharata and Ramayana through scrolls, canvas and textiles.

These were not merely decorative items but didactic tools in a largely oral culture. Over time, Kalamkari migrated from temple to marketplace, from sacred wall to saree border, shaped by both Islamic and Hindu aesthetic vocabularies. Each region gave it a different grammar—Machilipatnam preferred block-printing, while Srikalahasti developed freehand drawing with a bamboo pen. Ironically, its survival today owes much to global demand and government emporiums, even as many practitioners face economic precarity.

Chemical dyes now compete with natural ones; storytelling scrolls give way to mass-produced wall hangings. But within this aesthetic compromise remains a stubborn lineage —lines that still echo the hands of ancestors. Kalamkari is less a static tradition than a palimpsest: erased, rewritten, restored— always negotiating between the sacred and the saleable.

Q1. What does the author imply by calling Kalamkari a “palimpsest”?

A) It is permanently unchanging

B) It is layered, evolving through erasure and rewriting

C) It is written with ink, not dye

D) It is valued only by historians

Q2. What transition in Kalamkari’s role does the passage highlight?

A) From religious storytelling to consumer-driven craft

B) From royal murals to tribal tattoos

C) From painting to sculpture

D) From music to textile weaving

Q3. What does the passage suggest about regional variations in Kalamkari?

A) They follow a rigid national standard

B) They reflect linguistic scripts

C) They evolved distinct styles like block-printing and freehand

D) They all use synthetic dyes exclusively

Q4. What is the tone of the author toward modern adaptations of Kalamkari?

A) indifferent

B) Mocking

C) Concerned but respectful

D) Entirely nostalgic

Q5. According to the passage, what threatens Kalamkari’s continuity today?

A) Loss of historical themes

B) Lack of raw materials

C) Economic struggle and commercialization

D) Government bans

Spotting Errors

1. Despite of having spent considerable time on (a)/ studying the candidates' profiles and (b)/ reviewing their previous policies, the (c)/ committee failed to reach a consensus. (d)

2. The company has been consistently losing (a)/ profits since the last few years, primarily (b)/ due to

inefficient management and (c)/ lack of innovation in product development. (d)

3. After much deliberation, the board decided to (a)/ accept the proposal, though they had (b)/ reservations about its implementation in (c)/ such a short period of the time. (d)

4. Given the ongoing pandemic, the government (a)/ has advised their citizens to follow safety protocols and maintain (b)/ social distancing at all times. (c)/ No error(d)

5. The chairman's speech was well-received, (a)/ especially the part where he assured (b)/ everyone that the company's financial (c)/ position remain stable inspite of the crisis. (d)

6. Throughout the event, neither the host nor (a)/ the guest speakers seemed to be aware of (b)/ the technical issues that were facing (c)/ by the audience during the broadcast. (d)/

7. Many analysts believe that the new policies (a)/ implemented by the administration will (b)/ eventually lead to better economic growth, (c)/ albeit at the expense of increased the debt burden. (d)

8. Despite the project was well-planned, the (a)/ team encountered several unforeseen challenges, (b)/ which they tackled efficiently with the (c)/ support of their management and advisors. (d)

PASSAGE

1.B

2.A

3.C

4.C

5.C

Errors

1.A

2.B

3.D

4.B

5.D

6.C

7.D

8.A