

PRÉCIS

Central Superior Services Examination (CSS) 2020

Passage.

Manto was a victim of some kind of social ambivalence that converged on self-righteousness, hypocrisy, and mental obtuseness. (His detractors branded him as vulgar and obscene and implicated him into a long-drawn legal battle questioning the moral validity of his writings) (Without being deterred by their negative tactics, he remained firm in his commitment to exploring the stark realities of life offensive to the conservative taste of some self-styled purists. In the line of Freud, he sought to unravel the mysteries of sex not in an abstract, non-earthly manner but in a palpable, fleshy permutation signifying his deep concern for the socially disabled and depressed classes of society, like petty wage-earners, pimps, and prostitutes.

For Manto, man is neither an angel nor a devil, but a mix of both. His middle and lower middle class characters think, feel and act like human beings. Without feigning virtuosity, he was able to strike a rapport with his readers on some of the most vital socio-moral issues concerning them. As a realist, he was fully conscious of the yawning gap between appearance and reality; in fact, nothing vexed him more than a demonstrable duality in human behaviour at different levels of the social hierarchy. He had an unjaundiced view of man's faults and follies. As a literary artist, he treated vulgarity discreetly --- without ever sounding vulgar in the process. Like Joyce, Lawrence, and Caldwell, in Manto's work too, men and women of the age find their own restlessness accurately mirrored. And like them, Manto was also 'raised above his own self by his sombre enthusiasm'.

ambivalence = uncertainty

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Nizar Hassan was born in 1960 and raised in the village of Mashhad, near Nazareth, where he has lived with his family. He studied anthropology at Haifa University and after graduating worked in TV. Starting in 1990, he turned to cinema. In 1994, he produced *Independence*, in which he pokes his Palestinian interlocutors about what they think of the bizarre Israeli notion of their "independence". They have stolen another people's homeland and call the act "independence"! Hassan dwells on that absurdity.

As the world's attention was captured by the news of Israel planning to "annex" yet a bit more of Palestine and add it to what they have already stolen, I received an email from Nizar Hassan, the pre-eminent Palestinian documentary filmmaker. He wrote to me about his latest film, *My Grandfather's Path*, and included a link to the director's cut. It was a blessing. They say choose your enemies carefully for you would end up like them. The same goes for those opposing Zionist settler colonialists. If you are too incensed and angered by their daily dose of claptrap, the vulgarity of their armed robbery of Palestine, you would soon become like them and forget yourself and what beautiful ideas, ideals, and aspirations once animated your highest dreams. Never fall into that trap. For decades, aspects of Palestinian and world cinema, art, poetry, fiction, and drama have done for me precisely that: saved me from that trap. They have constantly reminded me what all our politics are about - a moment of poetic salvation from it all.

Nizar Hassan's new documentary is one such work - in a moment of dejection over Israel's encroachment on Palestinian rights and the world's complicity, it has put Palestine in perspective. The film is mercifully long, beautifully paced and patient, a masterfully crafted work of art - a Palestinian's epic ode to his homeland. A shorter version of *My Grandfather's Path* has been broadcast on Al Jazeera Arabic in three parts, but it must be seen in its entirety, in one go. It is a pilgrimage that must not be interrupted.

Final Draft

(Title with Marker)

The Documentaries of Nizab Hassan

Nizab Hassan, a Palestinian documentary maker, produced a documentary titled "Independence" in 1994. It was based on the thoughts of Palestinians on Israel's occupation of Palestine when Israel's plan to annex more of Palestine's land was in news. Writer received a director's copy of documentary "My Grand Father's Path" from its director Nizab Hassan by an email. It was a blessing for the writer. According to writer the moral of documentary is one should not adopt traits of enemy that, one criticizes, so Palestinians should not indulge in activities committed by Israel which they dislike. Writer has managed to avert his situation because of his connection with cinema particularly Palestinian cinema. Writer is impressed by both its content and technical aspects and recommends it to be watched in one go rather than in parts.

Final Draft

Inse Manto's ^(Title with Mark) Portrayal of Realities and Taboos

Insensitivity, self righteousness and hypocrisy collectively resulted in ~~hypocrisy~~ social ambivalence against Manto. His critics always opposed him from questioning his writing's morality to legal cases against him. Manto, unnerved by this opposition, kept exploring society's realities and taboos. He portrayed sex in a tangible manner, and showed concern for the marginalized ones in society. Manto perceives humans to be a mix of good and bad, so his characters appear real. He kept his readers hooked, as his writings contained issues of their concern, without being artificial. He was a realist, he never seemed vulgar while portraying vulgarity. Manto's work mirrors restlessness of his readers resulting in Manto's success owing to his sombre enthusiasm.

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I think modern educational theorists are inclined to attach too much importance to the negative virtue of not interfering with children, and too little to the positive virtue of enjoying their company. If you have the sort of liking for children that makes them enjoy your company, they will be apt to respond to your suggestions, and to accept your prohibitions, perhaps with some good-humoured grumbling, but without real opposition. It is no use to have the sort of liking that consists in regarding them as a means to a valuable social endeavour, or what amounts to the same thing as an interest in power-impulses. No child will be grateful for an interest in him that springs from a thought that he will have a vote to be secured for your party or a body to be added to king and country. The desirable sort of interest is that which springs from a spontaneous pleasure in the presence of children, without any ulterior motive. Teachers who have this quality will seldom need to interfere with children, but will be able to do so, when necessary, without causing psychological damage.

Unfortunately, it is utterly impossible for over-worked teachers to possess the instinctive liking for children; they are bound to come to feel towards them the same as the proverbial confectioner's apprentice does towards macaroons. I do not think that education ought to be anyone's whole profession: it should be undertaken for a few hours a day by people whose remaining hours are spent away from children. The society of the young is fatiguing, especially when strict discipline is avoided. At the end, produces irritation, which is likely to express itself somehow. Theories the harassed teacher may have taught himself or herself to believe in, necessary friendliness cannot be preserved by self-control alone. But when a child should be unnecessary to have rules in advance as to how "naughty" children are treated, since impulse is likely to lead to the right decision, and almost any child will be right if the child feels that you like him. No rules, however wise, are a substitute for affection and tact.

confectioner's Apprentice do
towards macaroons
hours while staying away from the
day as

Final Draft

An effective way of teaching children

(Title with marker)

According to the writer modern education experts are over emphasizing the importance of the virtue of not ignoring children, while ignoring one's enjoyment in children's company. If one has natural affection for children, they too will reciprocate that affection. On the other hand if one's liking for children is based on any political and social motive, children do not like such liking, and it is useless. According to the writer spontaneous joy in children's company is appropriate, such teachers save children from psychological damage. Overworked teachers, however, are unable to such ^{fulfill} interests. The writer suggests that teachers and children should come in contact, only for two hours in a single day as company of children is liking, and teachers should make rules to handle naughty children, no rules, however, can replace affection. (132)