

PART-II

Q. 2. Write a précis of the following passage and also suggest a suitable title: (20)

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'.

Q NO 2:

Make a precis of following passage and suggest a suitable title.

Manto was a - - - - - - - - - - somber enthusiasm.

Manto as a Realist

Manto was ~~much~~ affected by the social duality which centered on self-piety, double standards, and ~~irrationality~~. He was alleged as immoral and senseless, and ~~he~~ even faced legal trials. But, he kept on talking about the reality. He talked about the oppressed and depressed middle and lower middle class in a realistic way, through his human-like characters. He was aware of the hypocrisy of society and of the faults of man. His writings clearly reflected the social and moral issues concerning his readers, and the restive passion of people of his age.

Words in Passage = 262

Words in Precis = 92

well done main idea is picked and discussed

over all content is fine

basic grammar is ok try not to twist the sentence write a simple generic sentence

rest is fine

8/20

Q. 2. Write a précis of the following and suggest a suitable title:

(20)

The fear of human beings when faced with the mysteries of life and their weakness by comparison with the vastness of nature created in them a need to communicate with the divine, with the superior powers which they believed regulated the universe and determined their own fates. Knowledge of wishes of the gods was always a sure guide for human behavior. In ancient Greece, the precise nature of these wishes was 'decoded' by the art of giving oracles, practiced by soothsayers who had the gift of understanding the signs or signals sent by the gods.

The soothsayers uttered their oracles by interpreting flashes of lightning, rolls of thunder or the flights of certain birds of prey (omens); alternatively, they might observe the direction in which the fire burned when a sacrifice was made, examine the entrails of animals which had just been sacrificed, or base judgments on the sacrificial beast's willingness to approach the altar. The interpretation of dreams was popular too, and so was palmistry. The most notable soothsayers of ancient Greece were Tiresias, Calchas, Helenus, Amphiaraus and Cassandra.

However, there were abundant instances in which the gods did not manifest themselves to the faithful in the forms of signs but spoke directly to an intermediate who for a short time was overcome by a 'divine mania' and transcended his own human essence. Here the prophet- or more usually the prophetess- entered a state of ecstasy in which he or she delivered the message from the gods to the suppliants.

These practices for foreseeing the future were the basis on which the ancient Greek oracles operated. Each oracle was located within a properly-organized sanctuary and was directly associated with one or other of the gods. Apollo was the archetypal soothsayer for the Greeks, the god who was responsible for conveying to mortals the decisions pronounced by Zeus. The most important of all the oracles, that at the Delphi, delivered the messages with the intervention of Apollo, while the oldest that of Dodona, functioned with the assistance of Zeus.

The Oracles of Ancient Greece

The feebleness and the insecurities of people had made them communicate with the ulterior powers, which they believed regulate their faith and the Universe. In the ancient Greece, the soothsayers used different signs to interpret the message of these powers. They based their prophecies on the interpretation of lightning, birds, direction of fire, animals and their willingness to move towards the altar, dreams, and palmistry.

Most of the times, the gods did not present themselves through signs. The prophets entered a state of Divine Mania and the gods directly spoke to them. Each oracle was associated with specific god. Apollo and Zeus were the most important gods of Greece. In ancient Greece, the oracle of Delphi and Dodona are most important.

Words in Passage Approx. = 350
Words in Precis = 121