

## PART-II

**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 lightening, 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.

**O. 3. Read the following passage ~~carefully, and answer the questions given at the end.~~ (20)**

Title:-Communicating <sup>with</sup> Divine amidst ~~the~~ ~~fear~~ of ~~existence~~

The fear of complexity of life <sup>with</sup> ~~enabled~~ <sup>compelled</sup> human beings to communicate ~~the~~ ~~divine~~. ~~God's wishes~~ ~~always~~ ~~guided~~ ~~human~~ ~~behavior~~. In ancient Greece, these wishes were decoded through oracles practiced by soothsayers. The soothsayers delivered the oracles by interpreting various signals, including the interpretation of dreams and palmistry. However, at several instances, the gods directly communicated with an intermediate being who through divine mania transcended ~~his~~ ~~her~~ human essence. The ~~prophet~~ ~~propheters~~ entered an ecstasy state, where they delivered god's message. Greek oracles operated by ~~forseeing~~ ~~the~~ ~~future~~. Appolo, Zeus, Dodona, and Delphi were some of the important gods of Greek mythology, who were located within a properly organized sanctuary and associated with one another.

write a generic sentence no details

word count missing  
 issue of coherence  
 need improvement in expression  
 6/20

## PART-II

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

(20)

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.

Titles

Nizar's depiction of Israel's independence

was only one sentence on his personal life  
 Nizar Hassan, born in 1960 in Mashhad near Nazareth. After graduating anthropology from Haifa University, he worked in TV and turned to cinema in 1990. He produced a film named Independence in 1994 in which he dialogues about bizarre Israeli notion of their independence. During the news of Israel planning to annex yet a bit more Palestine, the author received an email from Nizar in which he mentioned his latest film, My Grandfather's Path along with a link to the director's cut. Nizar Hassan's documentary is a masterfully crafted work of art showcasing a Palestinian's epic ode to his homeland. Its shorter version has been broadcasted on Al-Jazeera Arabic in three parts, but it must be seen entirely in one go.

major points about not becoming like your enemy and arts and literature saved nizar from falling into the ideological enemy trap these points are missing and useless details is written there is no word count main idea is picked but there is no coherence in the content not satisfactory  
 0/20