

PRECIS NO 1

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'.

total words:264

Manto as a Controversial writer
As a controversial writer, Manto was labelled as a vulgar storyteller by the self-proclaimed purists of the society. Meanwhile, Manto was busy in unravelling the harsh realities faced especially by the vulnerable parts of the society. With balanced characters belonging to lower and middle class, his writings touched people's hearts while narrating their social realities in a raw form instead of in an aesthetic form.
total words: 66

PRECIS NO 2

2.2. 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.

total words:348

Nizar Hassan's take on Israel
Palestine conflict
Nizar Hassan was a Palestinian
filmmaker who made two films. First
one was ^{called} "Independence", which showed
faulty and absurd ideologies of
the Israeli settlers on the occupied
land. The second film called "My
Grandfather's Path" was a long but
an admirable piece of literature. It
showed the struggles of the Palestinians
while teaching them to stay connected
to their real identity which shown
through their art and literature. He
told them to refrain from becoming
extremists like their occupiers.
words: 81.

PRECIS NO 3

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

(20)

On the question of freedom in education there are at present three main schools of thought, deriving partly from differences as to ends and partly from differences in psychological theory. There are those who say that children should be completely free, however bad they may be; there are those who say they should be completely subject to authority, however good they may be; and there are those who say they should be free, but in spite of freedom they should be always good. This last party is larger than it has any logical right to be; children, like adults, will not all be virtuous if they are all free. The belief that liberty will ensure moral perfection is a relic of Rousseauism, and would not survive a study of animals and babies. Those who hold this belief think that education should have no positive purpose, but should merely offer an environment suitable for spontaneous development. I cannot agree with this school, which seems to me too individualistic, and unduly indifferent to the importance of knowledge. We live in communities which require co-operation, and it would be utopian to expect all the necessary co-operation to result from spontaneous impulse. The existence of a large population on a limited area is only possible owing to science and technique; education must, therefore, hand on the necessary minimum of these. The educators who allow most freedom are men whose success depends upon a degree of benevolence, self-control, and trained intelligence which can hardly be generated where every impulse is left unchecked; their merits, therefore, are not likely to be perpetuated if their methods are undiluted. Education, viewed from a social standpoint, must be something more positive than a mere opportunity for growth. It must, of course, provide this, but it must also provide a mental and moral equipment which children cannot acquire entirely for themselves.

Education as a Blend of Mental and Moral Growth

The writer gave three schools of thought regarding the freedom in education. First option gives complete freedom to children, second gives complete authority power to the authority while the third one tells to give children ^{freedom} ~~authority~~ with expecting them to be always at the best of their moral behavior. The writer disagrees with the third opinion as ^{the system of education} ~~it~~ gives growth to an individualistic nature and we as ^{social animals} ~~beings~~ cannot live without learning and ^{and} placing cooperation. This and other positive behaviors are important than just being in an environment and expecting spontaneous growth. Therefore, Education should be a blend of mental ~~&~~ and moral growth.

(107 words)
(311 total words)