

PART-II

(20)

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

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.

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Use of Art and Cinema for for Conveying Palestinian Message

A Palestinian film maker Nizar Hassan has tried to use cinematic art to raise voice against illegal occupation of Palestinian land by Israel. In his cinematic work "Independence", he criticized the aximatonie concept of Israel's Independence. In his documentary, "My grandfather's path", he conveys his message to Palestinians to avoid the path chosen by Israelis. He advocates the use of art for conveying the Palestinian message to the world. "My Grandfather's Path" is one of such efforts which aims to reflect the Palestinian perspective through cinema. It is a masterpiece of art which needs to be broadcast uninterruptly.

Given words = 338

my words = 105

Suggested title

- 1- Nizar Hassan's Cinematic work
for Projecting Palestinian Message
- 2- Art and Cinema to Convey
Palestinian Message.

Q. 3. Read the following passage carefully and answer the questions given at the end.

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In its response to 9/11, America has shown itself to be not only a hyperpower but increasingly assertive and ready to use its dominance as a hyperpower. After declaring a War on Terrorism, America has led two conventional wars, in Afghanistan and Iraq, demonstrating its overwhelmingly awesome military might. But these campaigns reveal something more: America's willingness to have recourse to arms as appropriate and legitimate means to secure its interests and bolster its security. It has set forth a new doctrine: the right of pre-emptive strike when it considers its security, and therefore its national interests, to be at risk. The essence of this doctrine is the real meaning of hyperpower.

Prime Minister Tony Blair has consistently argued that the only option in the face of hyperpower is to offer wise counsel. But increasingly this is a course that governments and people across the world have refused. The mobilisation for war against Iraq split the United Nations and provoked the largest anti-war demonstrations the world has ever seen. And through it all, America maintained its determination to wage war alone if necessary and not to be counselled by the concerns of supposedly allied governments when they faithfully represented the wishes of their electorates. Rather than engaging in debate, the American government expressed its exasperation. The influential new breed of neoconservative radio and television hosts went much further. They acted as ringmasters for outpourings of public scorn that saw French fries renamed 'freedom fries' and moves to boycott French and German produce across America. If one sound-bite can capture a mood, then perhaps it would be Fox News' Bill O'Reilly. At the height of the tension over a second Security Council resolution to legitimate war in Iraq, Mr O'Reilly told his viewers that the bottom line was security, the security of his family, and in that matter 'There's no moral equivalence between the US and Belgium'. It is, in effect, the ethos of hyperpower articulated and made manifest in the public domain of 24-hour talk. And America's willingness to prosecute war has raised innumerable questions about how it engages with other countries. Afghanistan has seen the removal of the Taliban. But there are no official statistics on the number of innocent civilians dead and injured to achieve that security objective. The people of Afghanistan have witnessed a descent into the chaos that preceded the arrival of the Taliban, a country administered not by a new era of democracy under the tutelage of the hyperpower, but merely by the return of the warlords. Beyond Kabul, much of the country remains too insecure for any meaningful efforts at reconstruction and there is enormous difficulty in bringing relief aid to the rural population.

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1. Why does the doctrine of power set by neo-imperial America deny space to counselling?

Ans. The doctrine of power set by neo-imperial America denies the space to counselling as it considers counselling a threat to national security of America. The idea of counselling contradicts with ideals of hyperpowers projected by United States of America, hence it is rejected by hyperpowers America.

2. What is essence of moral equivalence, whereas war has no moral justification.

Though the war has no moral justification yet the need of security and survival provides the essence of moral equivalence among the states.

3. Why do countries occupied and under the tutelage of hyperpower have peace.

Countries occupied and under the tutelage of hyperpowers have no peace because indiscriminate killings

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of non-combatants and innocent locals for fulfilling the security needs of hyperpowers. The countries witness a deteriorated law and order situation due to warlords and hence peace becomes a mere dream.

4- Arguably Europe and hyperpower US are at cross purpose over the concept of war. Are they? Why?

Yes, according to the passage the Europe and hyperpower US are at cross purpose over the concept of war. This is evident from Tony Blair's idea of wise counsel and its rejection by hyperpower America. Likewise, the splitting of United Nation over US was against Iraq and mass protests in Europe against war also support the conflicting opinion of America and Europe over concept of war. Lastly, the remarks by O'Reilly that "there is no moral equivalence between America and Belgium" supports the idea that US and Europe are not at the same page on concept of war. The strong public opinion manifested through wide protests in Europe is the reason that Europe

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no more afters with America's
concept of war

5. What Tony Blair's meant by wise
'counsel', and did it prevail?

According to Tony Blair, wise
counsel is the only approach a
superpower should adopt to deal
with its security issues. It is a
peaceful mean to resolve the security
issue. The idea of 'wise counsel'
was rejected by many countries
across the globe including superpower
America, hence it did not prevail.