

... UNDER THE FEDERAL GOVERNMENT
ENGLISH (PRECIS & COMPOSITION)

TIME ALLOWED: THREE HOURS

PART-I(MCQS): MAXIMUM 30 MINUTES

PART-I (MCQS)

PART-II

MAXIMUM MARKS = 20

MAXIMUM MARKS = 80

NOTE: (i) Part-II is to be attempted on the separate Answer Book.

(ii) Attempt ALL questions from PART-II.

(iii) All the parts (if any) of each Question must be attempted at one place instead of at different places.

(iv) Write Q. No. in the Answer Book in accordance with Q. No. in the Q.Paper.

(v) No Page/Space be left blank between the answers. All the blank pages of Answer Book must be crossed.

(vi) Extra attempt of any question or any part of the question will not be considered.

PART-II

Q. 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.

Nizar Hassan and his work

Nizar Hassan was born in 1960.

After graduating from ~~Habib~~ University,

he worked in TV and cinema since 1990s.

Produced in 1994 — Independence — Hassan explored the absurdity of Israeli people: calling 'independence' to stealing other's homeland.

While Israel was planning to annex more of Palestine, Nizar Hassan came up with a new documentary, My Grandfather's Path:

Taking a moment back from Israel's encroachment and world's complicity, he brought Palestine in perspective. The author argues that such ~~piece~~ of art was necessary to protect people from a perilous trap — ending up like one's enemy. Incensed from injustice inflicted by Zionist colonialism, Palestinians are ~~susceptible~~ to become like them and forget what they initially stood for. Art and cinema worked for the author to dodge this trap and ~~My Grandfather's Path~~ is one such endeavour.

passage

Approx words in ~~passage~~ = 381

words in ~~passage~~ = 132

Idea is generally ok. Do not include irrelevant details.

**FEDERAL PUBLIC SERVICE COMMISSION
COMPETITIVE EXAMINATION – 2020 FOR RECRUITMENT TO
POSTS IN BS-17 UNDER THE FEDERAL GOVERNMENT
ENGLISH (PRECIS & COMPOSITION)**

Roll Number

**TIME ALLOWED: THREE HOURS
PART-I(MCQS): MAXIMUM 30 MINUTES**

**PART-I (MCQS)
PART-II**

**MAXIMUM MARKS = 20
MAXIMUM MARKS = 80**

NOTE: (i) Part-II is to be attempted on the separate **Answer Book**.
(ii) Attempt **ALL** questions from **PART-II**.
(iii) All the parts (if any) of each Question must be attempted at one place instead of at different places.
(iv) Write Q. No. in the Answer Book in accordance with Q. No. in the Q.Paper.
(v) No Page/Space be left blank between the answers. All the blank pages of Answer Book must be crossed.
(vi) Extra attempt of any question or any part of the question will not be considered.

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'.

Manto and his Writings.

Manto was a victim of conservative and intolerant society. His bold writings were morally judged and accused of vulgarity. Offensive to self-proclaimed purists, he continued his endeavors to explore stark realities of life, mysteries of sex, and stories of depressed classes of society. Besides, he was a realist and believed in moral duality of men.

Demonstrating the stark gap between appearance and reality, he unraveled the veil over society. His writings were an unpleasant mirror for the people. Concerned about vital socio-moral issues of the time, Manto touched the unheard voices.

Word count: 90

Q. 3. Read the following passage carefully and answer the questions that follow:

(20)

Education ought to teach us how to be in love and what to be in love with. The great things of history have been done by the great lovers, by the saints and men of science, and artists, and the problem of civilization is to give every man a chance of being a saint, a man of science, or an artist. But this problem cannot be attempted, much less solved, unless men desire to be saints, men of science, and artists. And if they are to desire that continuously and consciously they must be taught what it means to be these. We think of the man of science or the artist, if not of the saint, as a being with peculiar gifts, not as one who exercises, more precisely and incessantly perhaps, activities which we all ought to exercise. It is a commonplace now that art has ebbed away out of our ordinary life, out of all the things which we use, and that it is practiced no longer by workmen but only by a few painters and sculptors. That has happened because we no longer recognize the aesthetic activity of the spirit, so common to all men. We do not know that when a man makes anything he ought to make it beautiful for the sake of doing so, and that when a man buys anything he ought to demand beauty in it, for the sake of beauty. We think of beauty if we think of it at all as a mere source of pleasure, and therefore it means to us ornament, added to things for which we can pay extra as we choose. But beauty is not an ornament to life, or to the things made by man. It is an essential part of both. The aesthetic activity, when it reveals itself in things made by men, reveals itself in design, just as it reveals itself in the design of all natural things. It shapes objects as the moral activity shapes actions, and we ought to recognize it in the objects and value it, as we recognize and value moral activity in actions. And as actions empty of the moral activity are distasteful to us, so should objects be that are empty of the aesthetic activity. But this is not so with most of us. We do not value it; do not even recognize it, or the lack of it, in the work of others. The artist, of whatever kind, is a man so much aware of the beauty of the universe that he must impart the same beauty to whatever he makes. He has exercised his aesthetic activity in the discovery of the beauty in the universe before he exercises it in imparting beauty to that which he makes. He has seen things in that relation in his own work, whatever it may be. And just as he sees that relation for its own sake, so he produces it for its own sake and satisfies the desire of his spirit in doing so. And we should value his work; we should desire that relation in all things made by man, if we too have the habit of seeing that relation in the universe, and if we knew that, when we see it, we are exercising an activity of the spirit and satisfying a spiritual desire. And we should also know that work without beauty means unsatisfied spiritual desire in the worker; that it is waste of life and common evil and danger, like thought without truth, or action without righteousness.

Questions:

1. What has been lamented in the text? (4)
2. What is the difference between ordinary man and an artist? (4)
3. How can we make our lives beautiful and charming? (4)
4. What does the writer actually mean when he says, "Beauty is not an ornament to life"? (4)
5. Do art and beauty affect our practical life and morals? Justify whether you agree or disagree. (4)

Page 1 of 1

Q no. 1:

In the text it is lamented that the art ~~was~~ has moved away from the lives of ordinary men. It has been merely confined to a few artists to impart ~~other~~ aesthetics into their works, which ought to be common to all people. Beauty is an aesthetic activity of spirit and is lamentable that it is not commonly exercised.

Q No. 2:

The difference between ordinary man and an artist is that an artist is aware of the universe's beauty and endeavors to impart the same into his work, while the ordinary man is ignorant of such universal imperative. Compared to an artist, ordinary man's spirituality remains unsatisfied, for he fails to recognize this aesthetic activity.

Q No 3:

To make one's life beautiful and charming, one has to bring aesthetics to whatever work one does. It brings with itself satisfied spiritual desire, morally correct actions and ~~at~~ truthful thoughts.

Q No 4:

when writer says, "Beauty is not an ornament", he means that beauty is not something that can be bought and simply added to one's life and work. Beauty is an essential part universally. It can't be worn afterwards like an ornament rather to be lived and imparted into the work being done.

Q No 5:

I do agree that art and beauty affect our practical life and morals. Through conscious attempts to beautify one's life, one can unconsciously purify soul, actions and the impacts one leaves behind. As argued by author that without beauty the spirituality of a person remains unsatisfied. Thus, without internal peace one's practical life would remain deprived of morality, truth, and righteousness.

(10) اپنے پوشیدہ عیبوں کو معلوم کرنے کے لیے یہ دیکھنا ضروری ہے کہ ہمارے دشمن ہم کو کیا کہتے ہیں۔ ہمارے دوست اکثر ہمارے دل کے موافق ہماری تعریف کرتے ہیں۔ اول ہمارے عیب ان کو عیب ہی نہیں لگتے یا پھر ہماری خاطر کو ایسا عزیز رکھتے ہیں کہ اس کو رنجیدہ نہ کرنے کے خیال سے ان کو چھپاتے ہیں۔ یا پھر ان سے چشم پوشی کرتے ہیں۔ پر خلاف اس کے ہمارا دشمن ہم کو خوب شنوتا ہے اور کونے کونے سے ڈھونڈ کر ہمارے عیب نکالتا ہے، گووہ دشمنی سے چھوٹی بات کو بڑا بنا دیتا ہے۔ مگر اس میں کچھ نہ کچھ اصلیت بتوئی ہے دوست ہمیشہ اپنے دوست کی نیکیوں کو بڑھاتا ہے اور دشمن عیبوں کو۔ اس لیے ہمیں اپنے دشمن کا زیادہ احسان مند بونا چاہیے کہ وہ ہمیں ہمارے عیبوں سے مطلع کرتا ہے۔ اس تاثیر میں دیکھا جائے تو دشمن دوست سے بہتر ثابت ہوتا ہے۔

Page 2 of 2

Translation

To know our hidden defects it is important to see what our enemies say to us. Our friends often, as per our wish, compliment us. first, our defects do not seem to them as one, and even if they do, they hide as to not upset us. contrary to that, our enemy duly examines us and finds our defects out from every corner. Although making small things a big deal, there is some reality in it. A friend always exaggerates qualities of his friend, and an enemy does the same with defects. That is why, we should be more thankful to our enemy as he makes us aware of our defects. Through this perspective, an enemy seems better than a friend.