

**Passage.**

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.

**Step-1 (Core Point of Every Sentence in your own Language)**

Nizar Hassan was famous filmmaker,  
born in Mashhad. He completed his graduation  
from Hafia University. He started his career ~~in~~ ~~from~~  
~~Cinema, in which he meets with palestinian~~  
He produced Independence in which he  
~~independents and he know how israel Stole this~~  
~~land and call like is it independence~~ called it independence  
Israel did not stop  
all this israel not Stopped, it trying to expand  
this land more. Nizar Hassan sent me an email,  
and he mentioned about his new film, My  
grandfather's Path. He says that if you not choose  
your enemy carefully, you could become like them.  
The author claims that  
He tell me, how different activities save me  
from that trap. His documentary tell us, how  
Israel's is damaging of Palestinian right. This  
film Show complete perspective of Palestine, and  
international media broadcast it as well.

(124 words)

Idea is ok. Poor grammar and sentence  
structure.

## Suitable Titles

1. Documentary on Israel's Colonialism
2. My Grandfather's Path: Unveiling Israel's Colonialism
3. \_\_\_\_\_
4. \_\_\_\_\_

## PRÉCIS

## Central Superior Services Examination (CSS) 2020

## Passage.

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 detected 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. 263 - 87

Victim شمار، Ambivalence بینی، converged جمع  
 Righteousness سیاستی، hypocrisy ملتفت، obtuseness مالت  
 detractor انتزاعی، obscene فحش، implicated ملوث، long-drawn  
 deterred ملک، Stark سفت، Purist معاشر کمزی، sought ملاش  
 unravel کھولنا، Palpable ملک، Permutation بسیلی، Fleshy ناپاک  
 Pimps، Prostitute فریب کرنا، Feigning فیک، Virtuosity فیک  
 Strike مرتکل، rapport ملن، yawning ڈل، vexed میشان  
 demonstrable قابل مظاہر، follies علیک، discreetly احتیاط سے  
 Restlessness بینی، Sombre ادوس، Enthusiasm اندیشی

**Step-1 (Core Point of Every Sentence in your own Language)**

Manlo writes the truth reality of society. Society raises the question on vulgar script. But he does not stop, he explores more harsh truth of environment. Freud opens the secret of sex, is it concrete, and explain the changing in society occurs due to whore and its cooperative, and society is going toward morally disable. Manlo says, man is mixture of good and bad. He can raises the question, but he ignore and this behaviour shows the hypocrisy of human. All artist write - carefully about this harsh reality.

(91 word)

## Suitable Titles

1. Fairness Reality of Society.

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_