

Teachers relationship with students

Children are a sensitive creature. So, they need attention. If they get it from someone, they never disobey him. The motive must be pure, and if it is for using them against someone ^{and} a social cause, then it will not work. Especially, Teachers who have such tendencies must stay away from them. Teaching as a profession is overworked and underpaid. So, most of the teachers are showing desperation and fatigue, in their work. The children's personality is reflection of teachers efforts, so it cannot be left on ~~teachers~~ their impulse, rather rules are needed which ^{will} dictate classrooms atmosphere.

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PART-II

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

(20)

I think modern educational theorists are inclined to attach too much importance to the negative virtue of not interfering with children, and too little to the positive merit of enjoying their company. If you have the sort of liking for children that many people have for horses or dogs, they will be apt to respond to your suggestions, and to accept prohibitions perhaps with some good-humoured grumbling, but without resentment. It is no use to have the sort of liking that consists in regarding them as a field for valuable social endeavour, or what amounts to the same thing as an outlet for power-impulses. No child will be grateful for an interest in him that springs from the thought that he will have a vote to be secured for your party or a body to be sacrificed to king and country. The desirable sort of interest is that which consists in spontaneous pleasure in the presence of children, without any ulterior purpose. Teachers who have this quality will seldom need to interfere with children's freedom, but will be able to do so, when necessary, without causing psychological damage.

Unfortunately, it is utterly impossible for over-worked teachers to preserve an instinctive liking for children; they are bound to come to feel towards them as the proverbial confectioner's apprentice does towards macarons. I do not think that education ought to be anyone's whole profession: it should be undertaken for at most two hours a day by people whose remaining hours are spent away from children. The society of the young is fatiguing, especially when strict discipline is avoided. Fatigue, in the end, produces irritation, which is likely to express itself somehow, whatever theories the harassed teacher may have taught himself or herself to believe. The necessary friendliness cannot be preserved by self-control alone. But where it exists, it should be unnecessary to have rules in advance as to how "naughty" children are to be treated, since impulse is likely to lead to the right decision, and almost any decision will be right if the child feels that you like him. No rules, however wise, are a substitute for affection and tact.

Manto ~~was~~ criticized the hypocritical nature of the society because he was a victim of ~~its~~ that thing. He explored the taboos prevailing in our society, and he brought the voices of ^{the} marginalized classes into a limelight, through his ~~or~~ work. He considered man to be of dual character; mixture of evil and good. So, he can ~~make~~ ^{commit} mistakes towards his subordinates. He depicted his artwork in a very subtle and gentle manner, without any indecency.

Manto and his artwork

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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'.