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## **Editorial Note**

William Wordsworth claims “the child is the father of the man”, where as William Shakespeare affirms “In the child the father’s image lies” where as Dr.A.P.J.Abdul Kalam is so confident to record “As a child of God, I am greater than anything than happen to me”. In short *Child* is defined in innumerable verdicts. But no one takes true pain to explain evidently on which base or ground they proclaim so.

Here in this compilation document having their queue of the range of 15 writers to plead to justify or adjudicate the reality behind a Child as their explanations, findings or facts with feelings and observations by experiences are spread over more than ninety pages and leaving the responsibility on you to finalize the genuineness in Child behavior as a a precious gift of God and trust the fact you could realize in their pennings

Even though the thematic title is very strange, tough and rare of its gravity of matter on the concept, the enthusiasm and interest of so many well-wishers energized our panel to be firm on the title to assess the views and knowing of the writers and the assumptions of the readers like you. It would be fit here to thank many people whose demands, efforts and supports made us most effective to release this volume as the possible positive treasure or documentation for our respected valuable readers and their will-wishers.

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### **Aim & Objectives**

Academic Excellence in research is continued promoting in research support for young Scholars. Humanities, Arts and Science of research is motivating all aspects of encounters across disciplines and research fields in an multidisciplinary views, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of Books; motivating dissemination of research results for people and society.

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## CELEBRATION OF COURAGE IN MAYA ANGELOU'S *LIFE DOESN'T FRIGHTEN ME*

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### **Abstract**

*This paper deals with the Celebration of Courage in the life of a little girl who is traumatized by the various aspects she encounters in life. It projects the idea that life is not meant to be feared. Rather it should be lived fully with dauntless courage. Life has to be embraced with all its entities, whether good or bad, and should be celebrated with utmost courage.*

**Keywords:** *celebration, courage, fear, shadows, death, children.*

### **Introduction**

Fear is the enemy of creativity and mediocrity. Life cannot be understood in full if fear exists. Only a few have the courage to face fear with greater dignity and grace, like Maya Angelou, who has overcome remarkable hardships like childhood rape, poverty, addiction, and bereavement. Today she has become the most celebrated adult poet who has also written for children. The poem *Life Doesn't Frighten Me* (1993) is edited by Sara Jane Boyers. It compares Angelou's words with drawings by legendary artist Jean-Michel Basquiat. It is a perfect match for Angelou's courageous verses. Maya Angelou herself claims that she wrote the poem "for all children who whistle in the dark and who refuse to admit that they are frightened out of their wits, its staying power over the past two- and- a - half decades proves it is certainly relevant for any age."

Angelou was born in the year 1928. She grew up in a fearful situation. She tolerated family separations, was raped as a young child and was pushed to the torture of racism. She was brought up by her paternal grandmother who further encouraged her with great literature;

she reached legendary status as a writer, teacher and activist. The poem, *Life Doesn't Frighten Me*, bears the witness to her persistence, a rousing homage to her potentiality and tenacity.

*Life Doesn't Frighten Me* is a simple, repetitive poem that is written from a child's perspective, the speaker's experiences which she has to undergo and proceed. It is a series of loosely connected images tied up with mostly full end rhymes and a repeated refrain which reinforces the idea that, despite what one encounters in life, one need not be afraid. The poem suggests that there is a way to overcome fear. Bravado is the key to success. If one is brave and confident, one can get through to the other side and come up smiling.

Isabel Allende says, "Just as when we come into the world, when we die we are afraid of the unknown. But the fear is something from within us that has nothing to do with reality. Dying is like being born; just a change." (*The House of the Spirits* 25)

The poem runs to a total of 13 stanzas. It describes a picture of a small child, a girl, lying in her bed at night listening and ruminating the moments before sleep. She is able to visualize

the shadows on the wall and could not make out the noises which she hears. But these things do not frighten her. She can hear the rough dogs barking down the street. She is able to see several ghosts all folded up and looking weird. But she does not any fear.

“Bad dogs barking loud  
Big ghost in a cloud”

*(Life Doesn't Frighten Me)*

She says that she is not scared of the ‘Mother Goose’ and the lions on the run. She is not bothered about the fiery dragons breathing flame. The speaker in the poem becomes proactive. She shouts:

“I go boo  
Make them shoo  
I make fun  
Way they run  
I won't cry  
So they fly  
I just smile  
They go wild”

*(Life Doesn't Frighten Me)*

This echoes with the words of Jeanne Calment “Death doesn't frighten me, now I can think peacefully of ending a long life.”

She confesses that she is not scared of the guys fighting outside her window, the panthers in the park, the strange folks in the dark and the school boys who bullies her by pulling her hair.

She concludes saying that with the help of her magical charm she will be able to walk on the water. She sums up saying that anything is possible if one conquers fear. The girl convinces herself that her brave and strong stance will prevail and courage is the best. As Maya Angelou herself says, “Life loves to be taken by the Lapel and told, ‘I'm with you kid. Let's go.’”

She also says, “What is a fear of living? It's being preeminently afraid of dying. It is not doing what you came here to do, out of timidity and spinelessness. The antidote is to take full responsibility for yourself- for the time you take up and the space you occupy.” The poem suggests that one can take on life's challenges and come through smiling, with positive approaches working at its best.

### Conclusion

The fact that Angelou's rich literary life included works for children is a testimony to her vision and her commitment to words. She demonstrates the depth of her brilliance through the books she wrote for adolescents. She exemplifies the ways humanity can create a world that turns on a bounty of imagination and creativity.

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## THE DOMAIN OF REALISM IN THE JUVENILE LITERATURE

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### **Abstract**

*There is a remarkable difference between the literal realism in children and adolescents literature in comparison to the adult one. The author tries to seek through types of realistic texts written for children and adolescents. The current essay precisely defines the history of realism as well as its position both in Iran and World children and adult literature and divides it into four categories. Then, it embeds the story frame into children realistic literature and recalls all practical types of this structure in literal schools with examples. Eventually, it classifies all types of realism due to the intra-texture of children and adolescent's works. This research scrutinizes the realism domain from different viewpoints.*

**Keywords:** children literature, realism, story, intratexture.

### **Introduction**

Realism is a literary movement that represents reality by portraying mundane, everyday experiences as they are in real life. ... Literary realism seeks to tell a story as truthfully as possible instead of dramatizing or romanticizing it. Literary realism is a literary genre, part of the broader realism in arts, that attempts to represent subject-matter truthfully, avoiding speculative fiction and supernatural elements. It originated with the realist art movement that began with mid-nineteenth-century French literature (Stendhal), and Russian literature (Alexander Pushkin). Literary realism attempts to represent familiar things as they are. Realist authors chose to depict everyday and banal activities and experiences. Children's literature or juvenile literature includes stories, books, magazines, and poems that are made for children. Modern children's literature is classified in two different ways: genre or the intended age of the reader.

Children's literature can be traced to stories such as fairy tales that have only been identified as children's literature in the eighteenth century, and songs, part of a wider oral tradition, that adults shared with children before publishing existed. The development of early children's literature, before printing was invented, is difficult to trace. Even after printing became widespread, many classic "children's" tales were originally created for adults and later adapted for a younger audience. Since the fifteenth century much literature has been aimed specifically at children, often with a moral or religious message.

### **Branches of Realism in Children and Adolescents Literature**

Different literal realisms arising in adult literature within the history of east and west include: magical realism, formalistic realism,

socialistic realism, surface or naïve literature and, etc. each of them have their own specifications. The current research is not going to clarify all these types, but what is remarkable is the emergence of different types of realism in children and adolescents literature.

Undoubtedly, the mental structure and presuppositions of the ones creating stories for children is profoundly affected by their contemporary mental and thinking atmosphere in which they are living and are more important for them (Parastesh, 2010:46).

The branches of realism both in children and adults “literature and the adult one are impressed by the same thinking atmosphere and usually classified as below:

- didacticrealism (pedagogic)
- socialistrealism
- ideologicalrealism
- criticalrealism

The experts of children literature have been challenging with the relationship between training with the children literature and language for long. As the children and adolescents literature of Iran has always been considering the concept of training since long ago, it sometimes steps far beyond literature and some people regard literature as an instrument to achieve the children training aims. Makarneko believes that making relationship between teaching and training and children literature can nurture children social feelings in the society (Markarneko,1973:118), he also agrees that completing children feelings is prior to literature; although some others such as John Like and Spencer agreed to

separate the natural knowledge way from literal knowledge (Zamiri,1993:102), realism aimed at adjusting individuals with the social and natural environment through making the acquainted with the icultural heritage and their ancestors “ history (Ebrahimzadeh,137; 2004) and realism could actually enter into children literature through poem or story. Today, didactic realism stories of children and adolescents are identified as the ones attempting to train science and indirectly remind history (by poem and story) and children can imagine reality, guess, explore and conclude the occurrences.

If this is supposed kind of circle, a great amount of didactic realism of Iran” s children literature has been provided by translating western works. Some of the writers followed this method are as the following:

- Mahdi Mirkiai, rugand canary,2006
- Ghadir Mohseni, the boy wholost,2005
- Zahra Karimzadeh, my grandmother, 2006
- Mohammad Hussein Husseini, the last grandfather, 2003

Maxim Gorki believes that training plays a key role in presenting reality to the child, it is necessary to tell child that what ever done is just because of him, mean time, it is recommended not to ignore people in the society. Furthermore, it is important to remind him the history to make him feel proud of his ancestors because he needs to know that he is an heir of humanity (Gorky, 1978:13-17).

#### a. Socialistic Realism

Some texts assess the importance and value of children literature from its applicability in the society. Contemporary to the Islamic revolution of Iran, there were more interactions

between children literature and social realities. During this time, children literature was deeply influenced by social issues effective on society structure, policy and economy originating from children's social needs from the society and reflecting in story works.

Writers presented social-political outlooks. They were tempting to peasant and urban literature. They wanted to make low class people of the society more prominent in their literal works and this is recognized as one of the specific characteristics of socialistic realism literature. Gorki is among ones pondering it is one of the most important duties of literature to illustrate thoughts, emotions and human desires (Rafael, 1976: 243).

These types of stories simply and clearly express the human and childish desires. Arji, a children literature critic, believes that „ “ the main responsibility of a writer is not just to define the literal and artistic views in socialistic realism but to reflect the sufferance of peasants” (Arji, 2012: 54). In the late 70s and early 80s, Makhluhi paid attention to localization in his works known as one of the specifications of socialistic realism. Writers mostly focus on deprived areas in their story interactions and family, as the smallest unit of society has a leading role in developing the story. The writer makes such contrast to direct child to a society in which everyone is equal with each other and there is no social class (Khosrow Panah, 2001). Children are considered in the second position of addressee in these types of stories. The writers below followed this realism branch in their works:

- Hushang Mardaniinsweetjam (1994)
- Ali Ashraf Darvishianin Fireat children

library (1979)

### **b. Ideological Realism**

Since ideology and religion are not school. The children and adolescents literature of Iran tried to convey religious issues through a literal texture. Literature is practiced like an instrument in this regard transmitting to present and imply ideological concepts much better. The ones supporting to induce religious thoughts to children have put the realism into practice in their works. This school has been founded based on the society concept on cherishing ideological and religious stories. The identifications of ideological realism hold expressing religious beliefs and the preachers activities inform of story or poem in order to present a real part of social life and formal belief in religious history. Meantime, this realism is applied to carry out the realities of Muslims' holy books and ideological thoughts related to religion. The border between didactic realism and ideological realism are so close to each other in the children and adolescents literature of Iran. Hence, the ideological realism freely expresses different religious opinions. In addition, do's and don'ts and imposed judgments play an important role to make this distance. This literal branch opened a new horizon Iran children and adolescents literature known as ideological realism. It indicates examples of wicked people with in history and introduces an early part of belief and faith to children. The books on the childhood of the last prophet (2003) by Sepideh Khali; Like Habil and Ghabil (2005) by Maryam Shademan and Kind like Christ (2001) by Mahmud Javanbakht are classified in this type.

### c. Critical Realism

In case abnormal behaviors are seriously taken, an error will damage the reality and it draws the addressee's mind to challenge and perceive pleasant and unpleasant social concepts. The critical realism figure is out a new definition of criticizing for children. Critical realism tries to feature out children's problems and criticize them. This might led into ideological behaviors. This type of realism paves the way for the child to identify and judge the abnormalities. The mistakes and errors usually originate in realities accepted in the social norms contemporary to child life. The critical realism attempts to indicate the main challenges and society norms unpleasant for the child in form of poem and story, it sometimes changes the work into acritical satiric one.

Critical realism is the mostly supported one in the world's children literature. Megan Donald, JeffKenny, Francesca Simon and Karen Mkambye are the most famous writers in this regard. *Soundless Laughter* (2008) by Mahbubeh Soltanzadeh and the story of *Bandenaf* by Tahereh Eibod (2005) sarcastically criticize the behavior of adults toward children.

### Literal Realism and Forms of Story in Children and Adolescents Literature

There is a vast range of story than the non- story one in children and adolescents literature. The technique of writing story is identified as one of the most common types of writing in children literature. So, whatever not coped with its factors is known as the non-story one.

Realistic stories for children and adults are classified based on the vocabularies interactions like: pseudo-story, short story, long story and

novel for children and adolescents published in Iran and are available.

Pseudo-story: Stories like *Yeghol Doghool* by Tahereh Eibod (family stories) tell us to lough (2011) by ShahramShafiee (satiric one).

Short story: The unripen persimmon by Mohammad Ali Shamani (2005), (*Picking up fruit from tree*) there dhair (2012) by Maryam Ghasabian (*Agirl who didn't like her hair color*).

Long story and novel: *The last letter* (2004) written by Tahereh Eibod (*Uncle married to the mother of the family whose husband is martyred*). *Kianush Garden* (2010) by Ali Asghar Ezatipak; *Father is theonly one who can wake me up* (2010) by Mozghan Babamarandi are counted as realistic stories in the children literature of Iran.

It should be noticed that there is no certain border between long story and novel in children and adolescent works. The least applicable type of story in pseudo-story and the most applicable one is short story in this regard.

### Different Realistic Types Base Donintra-Texture

Experiencing real life situation is mostly observed in realistic stories for children and adolescents literature. They go with the story in their imagination and experience real life stages step by step. The intra- texture of such stories hold phenomena like war, peace, defeat, victory, cruelty, justice, death, life and even human emotions.

The writer should choose the concepts in realistic stories. He is the one to decide whether to specify reals to ries displaying social problems of children and adolescents that adults are interested to transmit them to children or to

show actions and interactions, this issue can be also criticized and analyzed; Moradi Kermani, for example, remarks pursuing for identity, simulation, embarrassment and identity critic in his stories to indicate specifications of adolescent stages as a or the adults (Moharami et al, 2011:121).

If the intra-structure of a story embraces the theme and the topic (Mir Sadeghi Jamal and Mimnet, 1998: 300), the theme and the intra-structure are considered as the main though to fany literal work. It shows the story situations originate from the writer's perception and thought (Mir Sadeghi, 1997:174). Furthermore, story subject matters the most in any story and work illustrating the theme.

Therefore, it is concluded that theme and texture are recognized as two elements of stories related too ne another and they contribute the writer to develop the story. However, the way the story presented is also important (Azhand, 1996:17).The intra-texture of realistic stories is classified as below:

- Adenturous stories
- Riddle-like stories
- Sataric stories
- Stories picturing parts of social life (death, love....)

The book “my father makes the home smile” (2010) by Mohammad Sadeghi and the book “Habib, sonofdad” by Tahmineh Shahbodi are amongst the adventurous long stories.

The book of one mystery and1000 riddles (2010) by Akbar Hasanpur are identified as riddle like stories.

### **Conclusion**

Realism was first introduced as a philosophical school. As time dragged on, it remarkably changed and initially stepped into adult and then children literature. This literal school emerged in verse and prose works. Prose literature is highly inspired by realistic literature of children and adolescents. On the other hand, the writers of children and adolescents works have creatively added new branches to realism including: didactic, socialistic, ideological and critical realisms. Various story frames are applied in the plot of realistic stories which short story and pseudo-story is one of its least used ones. Realistic stories based on intra-structure are classified into four groups and the category which is about the daily life of individuals and satiric are identified as the most applicable ones.

## TRADITIONAL LEAPS IN CHRIS BUCK'S 'FROZEN'

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### **Abstract**

*The article studies the conventional breaks in the movie Frozen released by the Walt Disney Pictures. This movie turns upside down, the so far portrayed characters that are gender stereotyped, practices and norms that are society-constructed. The article analyses the unconventional women and the constructed norms for love, which is also an unconventional one. The study also compares the unconventionality in this movie with the other fairy tales and movies in general, that are with the same old stereo types. It attempts in revealing those deconstructed stereotypes in the movie.*

**Keywords:** *unconventional, deconstruction, stereotype, gender, constructed norms*

### **Introduction**

*Frozen* is an animated movie directed by Chris Buck and is co directed by Jennifer Lee, who has also done screenplay to the movie. The movie features two sisters, Elsa and Anna taking up the kingdom of Erendelle, after the death of their parents who are the king and the queen. Elsa being born with the power to create and freeze ice and snow confines her life into a room that she doesn't even turn up for her parents' funeral as they die accidentally. As Anna is made obliterate of Elsa's power she always wants to see and be with her sister. It so happened that the coronation day opens not only the doors of Elsa's room but also of Erendelle. Accidentally Anna and the subjects of Erendelle come to know about Elsa's power. Immediately after that revelation Elsa leaves the kingdom to the North Mountain. Anna wants Elsa back to the kingdom and goes in search of Elsa to restore the Frozen Erendelle, which Elsa eventually does.

### **Discussion**

Princess Elsa comes to know her power and she is also told that she can have control over this power. As a child she has been taught to conceal and not to master it though its possible. All her childhood is in isolation. But there comes a point where she masters it and restores her frozen kingdom. This mastery happens after she is been coronated as Queen.

*Frozen* is unlike other princess tales that it is highly unconventional. Most of the princess tales have a princess like Elsa born/cursed with some sort of weird things, that comes to an end because of a prince or sometimes a man, like kissing the sleeping beauty, Rapanzuel's hair and such. Elsa's power neither comes to an end, instead she masters nor it takes a prince or a man to do it. Its all her and her alone. In the first phase of her isolation she is taught to conceal it and in the second phase where she flees to the mountain and stays isolated, uses her power to create and eventually masters it (however Anna acts as a catalyst to her sister's mastery). Elsa refuses the plea of her sister and also the threats

of Prince Hans to be back to Arendelle. But she has been captured and is taken to Arendelle. This Molting process of Elsa, where she fights both the inner and the outer battles, has made her strong and helps control the power she has. It is not a supernatural force or a price or a man helping Elsa do it but Elsa herself, struggling all her turmoils.

The princesses in *Frozen* are not in a hunt for their prince and the goal is not to find a prince and get married to that prince charming. Both Elsa and Anna are concerned about their kingdom, which a conventional princess rarely does. Saving the kingdom or developing the kingdom are conventional responsibilities of a prince or a king. Here the girls take the role of it. Gender and its role can be seen deconstructed here. Though there are love sequences between Anna and Prince Hans and also between Anna and Kristoff, the plot of the movie does not propel mainly towards their union or marriage but to the restoration of Arendelle and towards the joy of the subjects of Arendelle. The stereotype of getting a prince at the end is broken as Elsa is not married to anyone, which is expected by the audience (mostly). The strongest break of this stereotype happens with the audience's expectation of Elsa getting married in *Frozen II*, where again she is not found to be the queen in hunt to get married. The end of the movie highlights the people of the kingdom and not the union of Anna and Kristoff. The convention that a man completes a woman and vice versa is deconstructed. Elsa concentrates on becoming herself. She does not equip herself for a man to have an eye on her or to love or marry her. This again is a break from

the conventional princess tales. All these make princess Elsa, the queen Elsa. This transformation from a princess to a queen is hardly seen in any such fairy tales or princess movies.

When it comes to love, especially in a fairy tale, it is between a man and a woman. Here in *Frozen*, the love is that of the love between the sisters and the love between the queens and the country. When it is said that an act of true love saves Anna, it is expected to be a kiss from Hans and later from Kristoff, after Prince Hans claims that he has no love for Anna. It is not Kristoff either but Elsa, her sister. This is where a man or a prince acting as a saviour been deconstructed, where love of a sister saves. This portrayal love is also unconventional, as the 'love' here is not all about or only about marriage.

### Conclusion

This Disney movie hence can be seen as the greatest leap from the conventional Disney movies yet with the amalgamation of fantasy and fiction. In spite of having the elements of fairytales, imaginary worlds, supernatural elements, this movie is a topsy-turvy of gender and thematic portrayals, from other fantasy fictions.

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## “AN ANTHROPOMORPHIC VIEW ON THE FILM ‘THE LION KING’”

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### **Abstract**

“LITERATURE IS WHERE I GO TO EXPLORE THE HIGHEST AND LOWEST PLACES IN HUMAN SOCIETY AND IN THE HUMAN SPIRIT, WHERE I HOPE TO FIND NOT ABSOLUTE TRUTH BUT THE TRUTH OF THE TALE, OF THE IMAGINATION OF THE HEART.”

- Salman Rushdie

Literature in general is an engraved material about a definite topic. These kinds of writing can also assist students to upbring their understanding of different societies, consciousness of distinction and it nurtures resistance. It also helps a book man to apply their vision, increase their understanding one's feelings and emotions and it direct them to grow their own expressiveness. In the same way children literature exclusively made for youngsters includes fables, fantasies, animated series picture books and most importantly it has wide scopes of acquisition of language, learning moral lessons and character development. Therefore the main aim of children literature should be didactic for their cognitive development. In this article I'm going to explore an anthropomorphic view on the film *The Lion King*, a 2019 American Animated Movie Directed by Jon Favreau and produced by Walt Disney Pictures. The Word 'Anthropomorphism' means attributing Human qualities to animals.

**Keywords:** anthropomorphism, lethargic, accountable, impudent, empowered

### **Introduction**

“IT IS NOT ENOUGH TO SIMPLY TEACH CHILDREN TO READ; WE HAVE TO GIVE THEM SOMETHING WORTH READING. SOMETHING THAT WILL STRETCH THEIR IMAGINATIONS – SOMETHING THAT WILL HELP THEM MAKE SENSE OF THEIR OWN LIVES AND ENCOURAGE THEM TO REACH OUT TOWARD PEOPLE WHO LIVES ARE QUITE DIFFERENT FROM THEIR OWN.”

The story of the film, *The Protogonistsimba*, a youthful lion who should accept his part as the Legitimate lord of his local land following the homicide of his father, Mufasa owing to his uncle, Scar. This article focuses on anthropomorphism in children literature particularly on the film *The Lion King*. Higher animals of tenly impute anthropomorphic

characteristics, Inspirations and manners to animals. Many interpretations of this attitude have been provided with different disciplines. Story tellers include animals in their text often to represent evils fight with heroes, this kinds of evil like monster or Dragon character inclusion had been started even in Anglo-saxon literature, eg., 'Beowulf' and it has been followed by many others writers like Chaucer in his 'Canterbury tales' and 'Animal Farm' by George orwell is the best example of how Human Beings act in the community by fable.

The Purpose of adding anthropomorphism in children literature is to help kids to acquire knowledge about the world around us. The heroic characters in animated movies and cartoons often represented with good manners so that when they watch those movies they try to imitate those characters. Using Cartoonic

characters entertain as well as to flaunt them how things work in real life. It defines them more about Sentiment and emotions in their own way of understanding. It also displays them how to cope up with particular circumstances and peoples. Kids writing filled with affirmative or encouraging life messages. It indoctrinates affection is conceivable in any period in somebody's life. In many of the cartoonic series they show longlasting Friendship which is one of the most valuable things in life. It is their inward strength, assurance and will to do what their heart and creative mind want and to be what they really are.

#### **The Attribution of human qualities with the characters of the film:**

“....This is my kingdom. If I don't fight for it, who will?”

There is a time when everyone in their life faced the situation in which they realize who they really are why god has sent them to the earth. Simba, the protagonist of the film 'The Lion King' was quite courageous, speculative and susceptible likes his father, Mufasa and hope someday become a swayer as courage as his father. At the beginning of the movie, Simba spends much of his time learn how to be a great king from his father and he always imagine himself in that situation with such ability and confidence. However due to the age problem we usually don't care about anything, we take life very lethargic spending much time with friends, enjoy life as much as we can without thinking about future and our responsibilities.

Similarly, Simba was made to believe that he is the reason for his father's death by his uncle, Scar. He felt unrighteous to become a

king and left his native place, The Pride Land. As I said earlier, as a young adult, he starts to enjoy his new life with his new friends Timon and Pumba and followed a mantra "Hakunamatata" meaning "No Worries" but that won't continue for a long time, there comes a time where we got to be mature that will happen in our life at some point of time surely by experiences. We then become more accountable for our life. Here Simba faces the same problem he is compelled to deal with his annoyed old days and take his position in the circle of life I mean he begins a new life. He became more matured and responsible as a king now.

Secondly, as far as the social condition in today's world is concerned, people in today's generation often think about status. Status is nothing but longing to be in high position in society. It is generally significant on the grounds that it impacts how individuals thinks and act. Setting up a status is a basic human intentions nowadays. Its human nature to complain and be envious. People are getting jealous on others when they can't possess something they have. They can go to any extent to cause downfall to someone to take over their position, we often see this in our day to day life.

Few years back celebrity means actors and actresses in cinema industry but now that has completely changed anyone can become celebrity with the help of social medias like tiktoks, Instagram, facebook and many others. People are trying to become popular every nook and corner. Every coin has two sides, at one side, it is very much to be celebrated because these types of platform helped many people to raise their standard by their talents. It is good to mention that even a tea master has become a

high paid model and a men with no backgrounds have become youtube celebrities. On the flip side, some people are going beyond their limits for likes and followers. They even upload videos with vulgarity which normal audience and children cannot watch. They are very, much concerned about their likes or to be in a trend. Scar, the antagonist of the film the Lion King and also brother of king Mufasa. He is so driven by envy to take over the position of his brother Mufasa. He is so selfish that even planned to murder Mufasa and Simba.

Thirdly, I would like to talk about 'women's in today's generation' by comparing with that subject matter to the flim. Women are the embodiment of love, penance and boldness. The job of ladies in this day and age has changed essentially and for better. Ladies are presently independent very much aware and monetarily free. They have achieved huge accomplishment in each field, regardless of whether it is sports, government issues or scholastics. With the support of co-training, ladies are presently walking one next to the other with men in having social statuses from housewives to pilotan be seen at a speeding up rate.

"she overcame everything that was meant to destroy her."

When we compared this to a character 'Nala' in 'The Lion King' who is a best friend of Simba right from their childhood, but later she became his wife. At first as a young cub, Nala is impudent, justificative of her own attainment. Despite the fact that Simba attempts to guarantee her thoughts as his own, she represent being disgraded, she is sharp and sufficiently able to take care of business. After

becoming a matured one, she is empirically construct on continuity and accountability. Throughout the film, Nala support's him and made him to realize the important of his existence, always stand by his side. She proves that she is a good mother as well as a strong women who always supports his family rather than only nurturing the children.

To make my point more stronger that women of this generation have also empowered in many fields and they are equal to men and not inferiors. I would like to talk about the character 'Shenzi' in this film 'The Lion King' of course. Shenzi, Banzai and Ed are the secondary villaineous characters and they always supports Scar in his plan to murder Simba and Mufasa. They three are group of Hyenas in which 'Shenzi' is the leader of the group. She always dominates the other two male Hyenas. Whenever she orders something they do that without second thought and asking any further questions. It will definitely break the stereotype that male always took the first place, go out and earn money and women always should stay home and nurture her children and take care of her home.

### **Conclusion**

It is interesting to connect human qualities with animals which entertain as well as educate the minds of the young children. In fact, even adult can learn so many things from children and literature as it is purely made for children. The main purpose of using cartoonic characters as the main characters is to make more interesting, more entertainment for young children. In the above article, I pointed out some human qualities and social condition which is more

applicable to the present generation and people. Hence, by watching these kinds of films, children can understand moral values, the reality of life, culture and social background of their society.

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## CHILDREN'S LITERATURE AS AN IMPORTANT TOOL FOR EDUCATION

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### **Abstract**

*Children's literature is operated and circulated based on of faith, whereby if there is a place for effective links between literature and society, it will naturally be found first in children's literature. Currently, no study program has been designated for the connection between children's literature and sustainability and its derivatives and a method of integrating this subject into the field of literature. Due to the importance of children's literature in the assimilation of values and instilling of an ideological infrastructure that will become a way of life, it is appropriate to examine the findings of literary works in literature textbooks and before the outline of the subject in the syllabus.*

**Keywords:** children, literature, education

### **Introduction**

The ecology is one of the focal terms in the political, social and cultural, informative and logical discourse in present times. For children as well as adults who are learning to read the world through image, understanding the visual structures that exists within images is as essential to the shaping of beliefs as is the written word. Owed to the importance of children's literature in the integration of morals and inspiring of an ideological infrastructure that will become a way of life, it is appropriate to examine the findings of literary works in literature textbooks, and before the outline of the subject in the syllabus. Children's literature is a medium that naturally fosters critical reflection. Quality literature poses problems and challenges the imagination. Students begin to think critically about their educations and provides ways for them to express what they

need and want to study. It is difficult to choose appropriate instructional tools without hearing from the students about their own experiences, interests, and struggles with learning. Dialogue, writing, or indirect responses allow for this to happen. Having this information, teachers can then design a curriculum that is meaningful, effective, and reflective of the student's reality while maintaining required standards and expectations.

### **Children's Literature in the Curriculum**

Children learn a second language by being exposed to situations in which they have to use it, such as discussed in a literature circle, dialoguing about relevant stories, creating and sharing an illustration for a book, listening to read aloud, or enjoying a shared reading experience. These activities help children understand and connect to their personal real-life circumstances, which in turn encourages

them to use precise language or words in their speech when discussing relevant stories.

### **Coping**

Coping defined as purposeful cognitive and behavioural efforts undertaken to manage internal and external demands of a stressor with the goal of stress resolution or alleviation of emotional reactions. Certain coping strategies, including advice/support seeking, humorous responses, problem-solving, and conflict resolution/assertiveness, maybe more or less effective at reducing future victimization and uniquely related to socio-emotional adjustment. A significant inverse relationship of age and prosocial coping was found, in which prosocial responses decreased as the reading level increased.

### **Implications for providing psychological service to children**

Bibliotherapy may deliver a unique opportunity for children to learn how to respond to bullying, and for schools to address student vulnerability and enhance protective factors that contribute to their resilience in the context of this significant peer stressor. Children might identify with fictional characters and bullying situations both at a cognitive and emotional level and gain insight easily than talking directly about their own experiences. Because guidelines on the selection of books emphasize that both the problem and the advice given should be realistic, when children storybooks used in bibliotherapy for helping children respond to bullying, they should contain both coping skills that are effective in reducing bullying and offer

solutions that victims are realistically able to use.

### **Future Directions and Limitations**

Overall, strength of this study is the heterogeneity in coping strategies captured by our qualitative method of studying bullying scenarios presented in children books. In addition, we examined three coping strategies not previously identified. Specifically, coping through active acceptance of bullying was found to be utilized in many books, but historically has not been present on any coping measurement instruments. Additionally, revenge-seeking strategies divided into tricking-the-bully and scaring-the-bully. As researchers, we believed that this distinction would lead to a clearer understanding of the coping utilized.

An additional limitation includes the narrative structure and often fantastical nature of children's books, and the inability to locate all of the books on bullying that are available in general contexts (e.g., public libraries). Naturally, authors of children literature use drama and occasional twists to the plot. Books are an accessible and effective tool for modeling healthy coping for children. Authors should be aware of the power of their influence and the potential benefits or harm they could cause. Both clinicians and parents should be aware of the material in children's literature, and discuss the books with children, reinforcing the positive coping strategies represented to encourage the children to practice them in daily life. It may also be helpful to discuss why negative strategies may be humorous or entertaining in a book, but not beneficial in real-life situations. Our hope that authors, clinicians, and school

staff can use the findings of this study to author additional high-quality books that integrate creativity and healthy coping skills. Specifically, books on relational bullying should be developed and shared with relevant professionals. New children books should present an accurate portrayal of these forms of bullying and positive coping strategies, which would be beneficial for bullies, victims, and other children who could play a preventive role.

### **Children's Literature as a Means of Socializing**

A book is the cultural program design channels due to of it being the obvious outcome of the culture in which it was published. Society is, the total of the issues from which it is comprised, and its countenance is, therefore, the product of the individual members of the generation.

### **Conclusion**

Children's Literature is a well-established genre that is specifically dedicated to search the constraints of both children and adults that find a room in the stories narrated by the Itika 123 authors writing in this category. The purpose of Children's Literature is to transmit all such folk tales from generation to generation that bridges the gap by spreading the traditional values in the sub-conscious the mind of children. It is through this genre that the unfulfilled desires, dreams, or wishes of adults bottled up for a longer duration find an escape to cultivate awareness amongst the budding talents of a nation. But such a sea

change is not possible until or unless it starts blooming in the form of providing shelter to the disturbed factory of thoughts of both adult and child. Childhood is not just a phase of life. still, but full of innumerable blessings where children exhibit their skills to make the best use of their imagination which reaps the new innovative techniques to make this phase a heavenly abode.

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## AN ODE TO MORALITY- HIDDEN PEARLS OF WISDOM AS SEEN IN THE SELECT TALES OF GRIMM'S *CHILDREN AND THE HOUSEHOLD TALES*

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### **Abstract**

*Knowledge of good moral values such as kindness, humility, courage, and compassion at an early age forms a child's character, forms the core of their being, and becomes the basis of their moral beliefs. Parents should encourage and guide their children to read famous books and sayings about moral values and apply in their lives so that every single child in the future becomes a citizen of a higher moral ethic. Reading holy books of different religions, many great sayings from famous sages like Swami Vivekananda, Thiruvalluvar, Ramakrishna Paramahansa, Rishi Aurobindo and others can help children make decisions, choose the right ones and solve problems in their life. Grimm's Children and the Household Tales not only prepare kids for society in making moral decisions, they teach them how to deal with conflict within themselves. This paper discusses about the ethics that the children learn through Grimm's Children and the Household Tales.*

**Keywords:** *morals, children, punishment, fairy tales*

### **Introduction**

Fairy Tales come from the same tradition, and the wisdom they pass on is as useful as ever. They nurture moral behavior and show young people the strengths and weaknesses inherent in human nature, by contrasting good and evil, rich and poor and vanity and valour. It helps them to understand what their various duties towards their parents, grandparents, school teachers and friends are. Once they know all their duties it will be easy for them to stand for them and to be able to lead a life full of principles. The moral truths in Fairy Tales remain in the hearts and minds of the children. Some of the common morals in Fairy Tales were:

<b>Tales</b>	<b>Morals</b>
'Little Red Hiding Hood'	do not stray from the path or talk to strangers
'Little Snow-White'	be on alert for those who deceive us
'Cinderella'	survival-wise, it is better to be kind than cruel
'Alice in Wonderland'	just do it
'The Little Mermaid'	sometimes you cannot have the one you want
'Sleeping Beauty'	Obey your parents

'The Frog Princess'	Give people a chance
'1001 Arabian Nights'	Read more books
'Rumpelstiltskin'	Do not be greedy
'Rapunzel'	When one is destined to have something in their life, then no one, by any of their powers can stop that from happening

Grimm's *Children and the Household Tales* bear moral messages that are believed to guide children to live in the real world by dealing with odds. Humans and animals are used in the fairy tales to express moral messages. Presentation of the messages through story, characterization, dialogue, setting and other literary devices is so attractive that it makes the children believe in the stories and follow the morals in their lives. Very often symbol, metaphor, images are used to deliver the messages so that they gain deep impression on the minds of the children and they form ideologies for shaping their personalities and tackling various problems in the real world.

Grimm's *Children and the Household Tales* portray situations in this world where they can be seen as metaphors reflecting several issues, in which both children and adults have to go through in life. It deals with abandonment, the fear of being left alone or having to leave someone. Hansel and Gretel are left in the forest and Cinderella is left with the mean stepmother and stepsisters after her mother die. It also

discusses about the feelings of greed, envy, lust, love and any other emotion causing feelings and situations most people can relate to. Grimm's *Children and the Household Tales* signify true feelings and situations they are sometimes used to deal with mental problems.

'Cinderella' teach children not to be mean to their siblings and not to be voracious and selfish. Grimm's *Children and the Household Tales* give children hope and teach them moral lessons that they can take with them into the real world, such as treating others as you would like to be treated. It teaches about society, class, relationships, emotions, values, vices. It also shows that good always wins, and evil always suffers. In Grimm's *Children and the Household Tales*, isolation of the innocents, revenge, violence and abuse on them is dominantly seen. The victims at the end encounter happy ending, the villain who is forcing his own ideas on the women around face defeat and is punished. Justice is bestowed and the young readers learn proper moral lessons that grace the pages of fairy tales for ages. "Critics have accused Wilhelm Grimm not only of creating a homogenous, stylized language for the tales, but also of introducing messages, motivations, judgments, morals, and other often pedantic touches" (Tatar 28).

Grimm's *Children and the Household Tales* were considered to be better book for children, when their disappointing stepmother was punished and the protagonist emerges victorious. A child must know that in a world where evil adults exist, justice also exists in order to create some balance. The purpose of Grimm's *Children and the Household Tales* is to propose children this balance. When they

know the bad guy cannot be victorious, they can take that hope with them into the next story, be it on paper or in their own lives. They can get through the next trial knowing there is some hope in the end and that they can be the author of this hope. In Grimm's *Children and the Household Tales* evil is used as a vehicle for hope. As Hansel and Gretel find hope in their independence and the boy in 'The Juniper Tree' finds hope in reincarnation, the children who read these fairy tales can too be optimistic when they face trials. They can be heroes in the face of their foes. Because of this, the fairy tale genre focuses young reader's attention on the lesson that good can prevail over evil, even when the evil is in one's own home.

Grimm's *Children and the Household Tales* also convince the young reader and listener that they need not be afraid of surrendering the childish position of depending on others, since after the dangerous hardships of the midway period; they will appear on a higher and better plane, to enter upon a richer and happier existence. Ultimately, there will be moral and social development of the young readers and listeners and also of their inner psychology. After defeating their enemy, they will live happily ever after. And Jack Zipes states, "The fairy tale demonstrated what it meant to be beautiful and heroic and how to achieve "royal" status with the help of grace and good fortune...To read a fairy tale was to follow the narrative path to happiness" (*Happily Ever After* 4).

In Grimm's *Children and the Household Tales*, victory is not over others but only over oneself and over villainy. This is what maturity ought to consist of: that one rules oneself

wisely, and as a consequence lives happily. But before the 'happy' life begins, the evil and destructive aspects of the traits must be brought under the control. The witch was punished for its cannibalistic desires in 'Hansel and Gretel' by being burned in the oven. In 'The Three Little Men in the Wood', the king "ordered such a barrel to be brought. The old woman and her daughter were put into it, and the top was hammered shut. Then the barrel was rolled downhill until it fell into the river". ('The Three Little Men in the Wood' 81)

Grimm's *Children and the Household Tales* convey messages to the young readers in a symbolic language. It warns the young readers to stay away from the deadly sins as they attract human beings and ultimately give birth to violence. But, at the end of the fairy tale, it is the good and pious that defeats the wicked. Actually, what Grimm's *Children and the Household Tales* want to depict is that all human beings have some bad traits present within them. At times, they are in a psychological chaos during difficult situations. If they can win over their own demonic aspects, then they will turn successful and their bad and evil emotion will get nullified. These tales are important for the psychological development of young children.

In 'Hansel and Gretel', poor Hansel and Gretel overhear their father and stepmother conspiring to abandon them in the woods. While the parents believe the children would not remember their way home, Hansel shows resourcefulness by leaving a trail of breadcrumbs viewing the way, but his plan is spoiled by hungry birds. While lost in the woods, Hansel and Gretel are kidnapped by a

cannibalistic witch who imprisons them. Once again, Hansel and Gretel use their problem solving skills to trap the witch into climbing into the oven where they trap her, thus saving their own lives, as well as those of future children. The moral the children learnt from this tale is that it is not wise to underrate a person based on their age. One can learn something from everyone around.

In 'Little Snow-White', when the hunter failed to kill Snow white, the queen decided to do it herself by disguising as an old woman. Despite the dwarf's advice to her, Snow White's golden heart still prevailed. She talked to the old woman, accepted the apple she offered, and fell into deep sleep. This gives the moral that children should not talk to strangers and should not let them in. The evil queen, driven by jealousy had to kill Snow White to become the fairest of them all. But despite her many attempts, the queen never succeeded because the magic mirror recognizes Snow White's beauty both on the outside and most importantly from inside. The queen was not and will never be as beautiful as Snow White not because she is less attractive but because her heart is not pure.

In 'The Three Little Men in the Wood', the protagonist was polite and share her bread with dwarfs and helps them in sweeping but the stepsister she was rude and did not share any of her cake with them. This approach of the protagonist and the stepsister gives them with the blessing and cursing. The protagonist was blessed with beauty and get gold whenever she talks and will marry a king, the stepsister was cursed with being ugly, toad would fall when she talks and she shall die a regrettable death. This brings out the moral that people should

always be polite and should help others and should share their belongings. Doing bad to others will always ends in unhappiness.

In 'Six Swans' a king must hide his seven children from their witch stepmother. When the stepmother finds out about the children, she makes shirts that will turn them into swans. The stepmother then finds the children and throws the shirts on the six boys that come out to greet thinking it was their father. Except the little step daughter, everyone turned to swans. The little protagonist has to turn the boys back and the only way to do so is for her to sew six shirts and remain silent for six years. While she was silent, a king comes and falls in love with her and marries her. When they have children, the king's mother decides to accuse the girl of being a cannibal by hiding the children and covering blood on her face while she was sleeping. When the six years came to an end, the girl was about to throw the shirts over the swans and her brothers are turned back into humans. She was now able to talk and then able to tell the king what was happened and the evil mother in law was burned at the stake.

The moral of this tale is that one should not talk to strangers. In this tale, every time that the character talks to someone they do not know, they get themselves into trouble. The first time this happens is when the first king talks to the witch in the forest. By talking to her, he was forced to marry her daughter who was also the witch. The second time happens when the stepchildren run out to greet their father without knowing it he who was coming. It was because of this, they all were turned to swans. Children can also learn lesson about family and trust. Family is not defined by the people that one

share blood with, but by the people one love and love you back. People that would do anything they can to help you when you are in a time of need. Trust is something that people need to earn; sometimes people one trust can turn out to be not trustworthy. These lessons are so important for the children to learn and this makes them more productive human being in the society.

In the tale, 'Mother Holle', after the protagonist returns home with gold, the rancorous, greedy and envious stepmother now insists that her own daughter also deserves to be showered with gold and therefore, commands her to do the same as her step sister in order to bring home good fortune. The mother becomes so greedy that she commits a terrifying violent act by thrusting the hands of her own daughter into a thorn-bush until it bled and then smears the spindle with the girl's blood. The step sister, who is ugly and lazy, travels to the bottom of the well expecting similar fortune. But she proves to be laggard and refuses to perform the chores assigned to her by Mother Holle. When it was time for her to leave, she was showered with a "cauldron of pitch" as a reward for rest of her life. In rewarding the industrious sister with gold and punishing the lazy one with pitch, 'Mother Holle' clearly depicts the violent consequences of being sloth and avarice and tarring was the appropriate punishment for being impersonate and for attempting to obtain property by false pretences.

Grimm's *Children and the Household Tales* not only prepare kids for society in making moral decisions, they teach them how to deal with conflict within themselves. In Grimm's *Children and the Household Tales*, children are

often the main character and more often they will win against the story's evil. Readers can relate to this and find fairy tale heroes in themselves. It helps them to build mental muscles in children, so they can hang on in hard times and preserve. When the children face with unimaginable hardship, suffering and adversity they remember the young protagonists in Grimm's *Children and the Household Tales* and starts handling the problems. These tales provide readers with the hope, determination, and courage that they too can overcome despair and become successful in a challenging world just like the young protagonists in Grimm's *Children and the Household Tales* were considered to be better book for children, when their disappointing stepmother was punished and the protagonist emerges victorious. A child must know that in a world where evil adults exist, justice also exists in order to create some balance.

The purpose of the Grimm's *Children and the Household Tales* is to offer children this balance. When they know that the bad guy cannot be victorious, they can take that hope with them into the next story, be it on paper or in their own lives. They can get through the next trial knowing there is some hope in the end and that they can be the author of this hope. In Grimm's *Children and the Household Tales* evil is used as a catalyst for hope. As Hansel and Gretel find hope in their independence and the boy in 'The Juniper Tree' finds hope in reincarnation, the children who read these fairy tales can too be optimistic when they face trials. They can be heroes in the face of their foes. Because of this, Grimm's *Children and the Household Tales* focuses young reader's

attention on the lesson that good can prevail over evil, even when the evil is in one's own home.

### Conclusion

Knowing good moral values such as kindness, humility, courage and compassion at an early age builds a child's character. It forms the very core of their being and becomes a foundation of their moral beliefs. Parents may encourage and inculcate their children to read famous books and sayings in respect of moral values and apply in their lives so that each and every child would become a citizen of higher moral ethics in future. The reading holy books of different religions, many great sayings of famous sages

like Swami Vivekananda, Thiruvalluvar, Ramakrishna Paramahansa, Rishi Aurobindo and others may guide the children in decision making to choose the right and problem solving in their future lives.

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## THE CASE OF “MISSING PARENT(S)”: CHILDREN’S LITERATURE IN INDIAN WRITING IN ENGLISH

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### Abstract

*This paper explores the transition from the theme of the “lost child” to that of “lost parent(s)” in children’s literature in India. In the case of the “lost child,” the child is lost but the parents/family are together, and for the lost child it is s/he who is alone and has lost his or her parents. Therefore, in traditional narratives, if a child is lost, a child is lost to his or her parents, and so are the parents lost to the child. But in a strange reversal of this pattern in contemporary Indian children’s literature, it is now common that the child is present but the parent or parents are missing. In this leap, the writers of children’s literature have deviated from the established structure of “home-away-home” in which the child is lost to a condition when either or both parents are missing. Children’s literature is traditionally embedded within the paradoxical nature of the adult/child binary and it is common for writers of children’s literature to discard the adult and centralize the child. However, despite the peripheral treatment of parents in children’s literature, this paper argues that the absolute necessity of parental care still remains for the child “inside” and “outside” the text. The need for parents still remains the same in contemporary times, yet children’s texts also show how a child is affected when either or both parents are absent. Contemporary Indian children’s literature addresses this issue of “missing parents” by introducing “alternate parenting” into the narrative.*

**Keywords:** missing parents, ‘lost child,’ ‘home-away-home,’ thanatophobia, alternate parenting

### Introduction

What is a Child?

An experiment.

A fresh attempt to produce the just man made perfect that is, to make humanity divine. George Bernard Shaw, “Treatise on Parents and Children”(1914, 45)

If the “lost child” is a common trope in children’s literature both in the East and the West, then the theme of the orphaned child or child who is alone is also not uncommon. To list some of the more prominent examples, Brothers Grimm’s “Hansel and Gretel”(1812) and Hans Christian Andersen’s “The Princess and the Pea” (1835) revolve around orphaned children; Charles Kingsley’s *The Water Babies: A Fairy Tale for a Land Baby*(1863) deals with a boy

Tom who sweeps chimneys; John Richard Jefferies’ *Bevis, The Story of a Boy*(1882) presents boys spending summer without adult supervision; Mark Twain’s *Huckleberry Finn*(1884) presents a journey away from home; Robert Louis Stevenson’s *Kidnapped* (1886) portrays seventeen-year-old David Balfour, whose parents die; *The Story of Pinocchio*(translated into English in 1892) is a tale of a puppet boy’s traumatic adventures and social transformation; Lucy Maud Montgomery’s *Anne of Green Gable* (1908) presents an orphan, Anne Shirley; J. M. Barrie’s *Peter Pan and Wendy*(1911) shows Peter Pan as the leader of lost boys; Frances Hodgson Burnett’s *The Secret Garden*(1911) projects an orphaned Mary Lennox and Eleanor Hodgman;

Porter's Pollyanna (1913) portrays the experience of orphaned Pollyanna; J. D. Salinger's *The Catcher in the Rye* (1951) presents Holden Caulfield lost in New York; C. S. Lewis' *The Narnia Series* (1950-1956) shows Lucy and her kin fighting by themselves in the fantasy world of Narnia; Roald Dahl's *James and the Giant Peach* (1961) and *The BFG* (1982) center around orphan protagonists; and J. K.

Rowling's *Harry Potter Series* (1997-2007), the latest addition to a long list, makes Harry Potter, an orphan, the hero of the epic series. In surveying this extensive range of literature, the reader steps into what may be termed a Derridean "absent present" (Spivak xvii), and comes to the realization that children's literature is not only about the "lost child" but also about the "lost parents." Children's literature attempts to do away with adults and in this attempt even parents are often discarded in the development of the narrative. Yet that same development invariably requires a form of dialogic interaction: a child usually cannot exist by itself and consequently, many tales involve incidences of befriending animals, other children, or fantastic beings, alternate parents filling the gap due to the absence of real parents. In the paradigm of the "lost child," sometimes the child has been separated from the parents or they are both dead, at other times one parent is dead, and step-parents cause the child to be lost, and in yet another pattern, there is the death of or separation from one parent. This paper examines these different situations and their impact on the child.

### **The Case of the Lost Child: Separation from Parents**

The British specialist in children's literature, David Rudd suggests that homes become "the originary sites of stories" for children (83), a popular pattern that Perry Nodelman further traces through the theme of "home-away-home" commonly used in children's literature:

"Home" needs "away" to define its meaning, and "away" means nothing in particular if there is no "home" to read it against...there are not just two main components to the structure of the texts, but three: home and away, yes, but also, "home again." And the home one returns to after being away is not and cannot be the same home one left. (65)

Canadian academic, Mavis Reimer, also notes the recent preoccupation of writers "in mobile subjects and in the relation of mobility to home [which] is not unprecedented" (108). The resolution of such narratives is centered on the "ultimate arrival at a dwelling place" (Reimer 107). Such a dependence of children on parents is a universally acknowledged fact. It is a dependence that manifests itself not only bodily, but also emotionally, psychologically, socially, financially and morally, yet this relationship between parents and children is also clearly reciprocal. There is an indispensable support that parents provide through their love, care, security and vision and if this support is missing then the "most striking long-term effect of love withdrawal is fear" (Kohn 30). Joel Best, in his book *Threatened Children: Rhetoric and Concern about Child-Victims* (1993), refers to the various images of children whose parent(s) are missing and when they lack this parental protection they are represented as:

“the rebellious Child,” “the deprived child,” “the sick child,” “the child-victim” (Best, 4-5). These categories indicate the various vulnerable positions that a child may encounter once the proper guardianship or parenting is missing and also indicate that consequently, these “missing children” may face “several misadventures” in the absence of such protection (Best, RCM 102-105). Addressing the “vulnerability to external (traumatic) force and the potential for growth and (self) development,” Mark Froud, in assessing the overall impact in terms of individual and collective development also notes that it “is the potential, in other words, for the child to become lost, which is essential to a modern psychological identity” (3).

One such example is the short story, “The Lost Child”<sup>1</sup> written by Mulk Raj Anand, and published in 1934, a text which coincides with the period before India attained its independence from Britain, and reflects the simple psychology of a rural people. The story echoes the fear of getting lost or losing someone in a large gathering, such as a fair or mela, <sup>2</sup> that lurked in the hearts of most Indian people of that time. Anand describes the condition of a child lost in a fair: “He turned to look at his parents. They were not there, ahead of him. He turned to look on either side. They were not there. He looked behind. There was no sign of them” A man who saw him weeping bitterly in the fair comes to his rescue. Every time he is asked a question by the man, every time there is one helpless answer: “I want my mother, I want my father!” (Anand, “The Lost Child”). Earlier, enjoying the sights and sounds at the fair, the child had been attracted towards sweets, garlands, balloons and

swings but, finding himself alone, he wants nothing but his parents. It is not just that as a child he depends on his parents for everything, but that they represent to him the security of his home: they are the only people he knows at the fair, and without them he is both physically and metaphorically “lost.” The story reveals the deep emotional trauma of parental absence. Yet, though the very thought of losing parents would make any child nervous and insecure, one may also argue that in such circumstances it is not only the child but also the parents who are lost, an absence which must be interpreted equally on both sides of the parent-child binary relationship. Similarly, “The Day of the Match” in R. K. Narayan’s *Swami and Friends* (1935) adroitly portrays the image of the lost child. Swami runs away from his home but, once in the forest, is struck by hunger and nostalgia: “What fine things the cook prepared! And how mother insisted upon serving ghee and curds herself! [...] A fierce hunger now raged in him...The only important thing now was home, and all the rest seemed trivial” (Narayan 185). Yet when he decides to travel home, “the road seemed to be longer,” “Night fell suddenly” and “his heart beat fast” (Narayan 186). Hearing the “sinister whispers” of the forest, his body failing in strength, he reaches “an unknown distant road at a ghostly hour” (Narayan 188; 190). Hopeless and helpless, he “collapsed like an empty bag, and wept bitterly. He called to his father, mother, granny, Rajam and Mani” (Narayan 190) but no one hears him, and no one comes to his aid. When he faints and falls, he is noticed by Ranga, the cart man who takes him to his home. In this brief description of Swami’s escape from home, Narayan exquisitely presents

the psychological condition of loss and nostalgia: Swami's running away from home disturbs his family who worry about his well-being just as Swami too realizes that life outside the domestic security of his home is difficult and he cannot survive without the support of his parents. The separation from parents in Kalpana Swaminathan's *Jaldi's Friends* (2003) is seen through a dog's experience. It is a story of a dog's world that exists parallel to the human world, each often interacting with the other. The story has at its centre Jaldi, a railway puppy who lives with her family, her mother (Kismet), and father and her kin Yogi, Masti and Slow. She interacts with the humans around her but is also aware of "how pups are taken away from their parents, and never see their families [for the rest of the lives]" (sic) (Swaminathan). Her family knows that Jaldi possesses special powers and needs to undergo an "Expensive Education" (Swaminathan) and, as a consequence, Uncle Musafir takes her away from her family to Rani to be recruited as a secret agent where Rani of Bandalbaaz informs her about the Bombay criminals, JP and BB and asks Jaldi to break their nexus. Ultimately, Jaldi must endure great hardships to catch the criminals and to save her friends and herself, an analogous reference to the harsh realities of urban existence in India, as Kalpana Swaminathan notes in her Author's Note about the novel: "I wrote this book in the aftermath of 6 December 1992, a time of great bitterness and disillusionment. Bombay's twelve million, betrayed by their mothering city, fragmented by hate and suspicion." Swaminathan portrays the dark and bright aspects of Bombay's life for strays through the adventurous happenings and

mishaps which occur in the lives of these animals. Michelle Superle, an English academic exploring children's literature in her book *Contemporary English-language Indian Children's Literature* writes that *Jaldi's Friends* shows an "impact of communal tensions and poverty in Mumbai" and notes that "Instead of exploring communal tension that inspired her [Swaminathan], she creates an allegory: a children's animal story in which dogs, humans, birds, an elephant, and a donkey cooperate to protect Mumbai from criminals". Jaldi is taken away from her biological family but makes an alternate family with her friends King Ilango, the elephant, Kaka, the crow, Jenny, the donkey, Tiger and others. The novel ends in the union of Jaldi's real family and this alternate family and shows that both of them -one's immediate biological family and one's extended communal family-form crucial components of existence.

Anita Nair's *Living Next Door to Alise* (2007) gives twin accounts of separation: one of a human child, the other of a baby elephant. Siddharth, the protagonist, befriends a baby elephant, Alise. Their bond is so strong that Siddhartha likes the company of Alise better than his parents and both of them run into the jungle. In the jungle, Alise is able to meet her family which makes Siddharth happy but ironically he is now separated from his own family. The situation seems to be the perfect reunion until they encounter a Bearded Bandit, "the murderer of countless elephants and the robber of their priceless tusks" (Nair 86) yet though Siddharth is scared, Alise is able to catch the bandit through her intelligence. In this narrative, the absence of a mother and home, Narayan exquisitely presents the psychological

condition of loss and nostalgia: Swami's running away from home disturbs his family who worry about his well-being just as Swami too realizes that life outside the domestic security of his home is difficult and he cannot survive without the support of his parents.

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this mono-directional didactic relationship has also at times expressed a colonial motive in which childhood “increasingly looked like a blank slate on which adults must write their moral codes”. The final union of a child with its parents settles their uneven power equation. As Shaw writes:

For though parents and children sometimes dislike one another, there is an experience of succor and a habit of dependence and expectation formed in infancy which naturally attaches a child to its parent or to its nurse (a foster parent) in a quite peculiar way. (Shaw 65)

Thus if the parents have “power to control,” a child has “power to be lost” but a child’s reunion with family after a separation creates an equilibrium between the opposing binary of “power to control” and “power to be lost.”

### **The Case of Missing Parent(s)**

In contrast to the popular narrative trope of “home-away-home,” Western children’s literature has also produced the concept of the “transformative family”, as may be seen in many fairy tales. Elizabeth Thiel, in her book *The Fantasy of Family: Nineteenth-Century Children’s Literature and the Myth of the Domestic Ideal* (2008), defines the “transnormative family” as “those family units headed by single parents, step-parents, aunts, uncles, grandparents, siblings or the state that exists in opposition to the “natural” and “complete” family of husband, wife and children” (8). She adds that the basic characteristic of the transnormative family is the “temporary or permanent absence of a natural parent or parents” and “the presence of a

surrogate mother or father” which takes place “by the relocation of the child to an environment outside the “natural” family home” (Thiel 8).

Thus, there is a conscious effort by the writers of nineteenth-century children’s literature to “frequently incorporate a longing for the familial ideal which is both nostalgic and poignant, a manoeuvre that reinscribes the desirability of the idyllic domestic sphere and introduces a sense of loss into the narrative” (Thiel 159). Thiel sees the transnormative family life as a “resistance to a happy-ever-after closure” and one which “recognizes the child’s predicament, incorporates a sense of hope, and, perhaps, some guidance for survival” (Thiel 163). The image of the “orphaned child” also opposes the image of the “romantic child” (Thacker and Webb 14) which marked the birth of children’s literature. The theme of “missing parent(s)” in children’s literature centers around physical, psychological, emotional, moral, spiritual, philosophical and social survival. It also indicates how a child develops a perception and “creates a world of his own...seriously... [out of the] visible real world” (Freud 3-4). Jean Piaget refers to this cognitive aspect as ‘perspective taking’ in the context of child development (Piaget 85-86) and refers to this as “the Socialization of Individual Intelligence” (Piaget 157). The writer Alfie Kohn argues that the process is to “step outside one’s own viewpoint, to consider how the world looks to another person” (Kohn 200) and that there are three aspects of ‘perspective taking’: how the world is seen (spatial aspect), how it is thought about (psychological aspect) and how it is felt about (emotional aspect) (Kohn 200). Thus, a child’s position is shifted from an object

to a subject as s/he acquires the status “as reader, as critic, as creator of meaning” (Lundin 147) both inside the text and outside the text. Thacker and Webb have also associated childhood with the “innocent apprehension of the world” (13). However, the experience of childhood in India appears to have become increasingly problematic in recent times, so much so that an “innocent apprehension of the world” often seems flawed and impossible. Conditions which permeate Indian society, particularly at lower socioeconomic levels, such as poverty, illiteracy and child labour need to be tackled simultaneously to prevent the exploitation of children and ensure their well-being (Satyarthi 44). In addition, there has also emerged the need to save children from being commoditized (Gupta, “The lost childhood in India”). The visibility of children in the public sphere has increased in the past two decades and there are many media “stories of children being violated in some way – children dying of malnourishment, children run over by vehicles, children neglected by parents, children committing suicide” (Wadia, “Confining Childhood in India”). In many instances, a “culture of fear” for “children in schools” has emerged (Mukhopadhyay and Mukunda 275) and the parents are haunted by the threat of “stranger danger” for their children (Moran, et al 11). In essence, the “power, crime, violence, selfishness, greed, materialism, sex, and hedonism” (Zipes 16) and the abduction, rape, molestation and mutilation which mark the fairy tale genre are now the reality for many children in India. As such, the “moral didacticism” of traditional fairy tales, it would seem, has failed to teach a ‘survival strategy’ to children and, as

a consequence in the recent children’s literature the writers have shifted away from this moralist position, which has been reflected in:

... a marked transition from “moral didacticism” to “critical didacticism.” The children are not given moral lessons in isolation from reality. The reality is represented through fiction, fantasy and child psychology, and the ‘shadow text’ in these books tries to generate in children a critical awareness about the world around them. (Verma, “Children’s Fiction in India”

### **The Case of No Parents**

Children’s literature theorist, M. O. Grenby writes that the “paradox of the family story genre is that it probably includes more accounts of family disordering than family coherence” and that there are numerous incidences of family disruption through the removal of parents and children “from one another by death, divorce, evacuation, flight, abandonment or some other mechanism” (Grenby 119). In such a scenario, a child turns into an outsider in its own world as is argued by Christine Wilkie-Stibbs in her “outside theory”, which is associated with a displaced child or a child without parents:

Child-outsiderness [...] manifests itself in the child who is adopted, in care, orphaned, homeless, a refugee, seeking asylum, part of a diaspora, immigrant, displaced, or dispossessed; is the victim and/or survivor of violence, abuse, poverty, neglect, or war; or is silenced, rendered invisible, or specially controlled and silenced by certain power structures, ideologies, or belief systems. The concept

of child-outsiderhood is different from, and more than, the mere “Other” (though the latter is subsumed in it), because, unlike the “Other” of psychosocial theorization, which is by definition locked into the subjective, self-Other binary, child-outsiderhood incorporates into itself also the pluralist context and the third-person objective view of that condition. (Wilkie-Stibbs 10)

Anita Desai’s *The Village by the Sea* (1982) presents the case of “mal-parenting” as the mother is perpetually sick and bedridden, and the father is a drunkard, as a result of which the burden of carrying the family falls on the elder children in the house, Lila (13 years) and Hari (12 years). The novel portrays “the family story[...] increasingly dominated by an attempt to depict the sort of lives that children really led, perhaps especially working-class children, and the problems which afflicted real families and the emergence of different patterns of family life (Grenby 135). The “mal-parenting” (due to marital conflict, the absence of parent(s), or the presence of depressive elements in the family) is bound to affect the emotional and psychological condition of a child (Pantelis, et al 635; Morrison 44; Cummings, et al 479; Mustillo, et al 169-170). In Desai’s text, as a result of their childhood being lost, Hari and Lila acquire psychological maturity prior to their years.

They take care of their mother and sisters, Bela and Kamal and to them home becomes “a site of ambivalence” because it is transformed from “a place of great familiarity” to being “defamiliarized (or perhaps defamily-ized), becoming strange” (Rudd 83). The dysfunctional presence of the parents is

equivalent to their absence as they are unable to take care of their children and the family is struck by poverty, hunger and emotional deficit. Because of their dire circumstances, Hari decides to go to Bombay to earn for his family and begins to work in a hotel. Lila, on the other hand, remains at home, worried about Hari, looking after her mother, father and sisters, emphasising the narrative implication that children “become independent survivors seeking new support and emotional networks” (Bradford, et al 132). In Bombay, Hari learns to mend watches and decides to open a poultry farm in his village and returns home with money and hope for Lila and his family. Thus the novel develops around a family story which begins “with as underling but proceeds to show how the protagonists continually strive to regenerate their family in revised form” (Grenby 119). The Anglo-Indian author Ruskin Bond’s *The Room on the Roof* (1956) and *Vagrants in the Valley* (1987) present a ‘gypsy trope’ in children’s literature yet both texts also deal with the themes of loss, separation and authoritarian cruelty through the orphan experience. In *The Room on the Roof*, Rusty lives under the strict guardianship of Mr Harrison, who controls and dominates him: “He [Rusty] had, in a way, been bought up by Mr Harrison. And now he was owned by him. And he must do as his guardian wished” (Bond, RR9). Mr Harrison beats Rusty for disobeying him and for playing with the local people, their relationship being an example of the association of “the domestic violence in the family...with the father” (Strenberg 284).

Unable to bear the tyranny any longer he leaves his house and begins to earn for himself

bygiving tuition to Kishen, with whom he subsequently develops a close bond: “But Kishen was a brother more than friend. He loved Rusty, but without knowing or thinking or saying it, and that is the love of a brother” (Bond, RR 73). The narrative proceeds from focusing on an orphaned adolescent to an orphaned child when Kishen’s mother, Meena Khorana, dies and his father, who never bothered about his son, abandons him. Rusty and Kishen are left together as a pseudo-family to help and support one another. The second of these novels, *Vagrants in the Valley*, begins with Rusty (now 17) and Kishen (now 15) going to Raiwala. Both are destitute, without a home and without any shelter: “Kishen had run away from a drunken father. He possessed distant relatives, but he preferred the risks and pleasures of vagrancy to the security of living with people he did not know” (Bond 122). As is revealed in the narrative, “[t]he death of parents leaves the children like castaways, exiled from the world they have known” (Grenby 123), creating a ‘gypsy trope’ in the two texts that shows a “move from a culture of dependency to an age of ‘post-emotionalism’” (Bradford, et al 135). Kamala Das’ novella, *Panna* (2010) depicts a relationship between a brother and sister. Moti loves her sister very much and works very hard. The two siblings belong to a poor fisherman community, yet Moti “had all the money to buy his sister the things she wished for” (Das 2). He spends his nights with her looking at the sky and telling her myriad stories, thus performing the parent’s role in Panna’s life, but when the monsoon comes and the fishermen go to the shore to catch fish, the weather scares Panna and she asks Moti to take

her along with him. She waits for her brother to return and, while waiting, becomes fascinated by the seashells lying on the shore and collects them and makes “colourful heaps of them under a palm tree” (Das 5). As time passes the boats start returning, fishermen go back to their homes, but Moti does not come. Night falls, but Panna keeps on waiting and falls asleep. When she wakes up she finds herself in the Kingdom of the Fish King and Fish Queen. Panna’s journey ahead in the fish kingdom is not only an extension of her lonely individual existence but also symbolically indicates that she has now grown up representing, as Eric Tribunella suggests, that children’s literature introduces a traumatic loss as a cultural use “to induce melancholic maturation” (xxix).

### **The Case of No Father**

Ruskin Bond’s *The Blue Umbrella* (1974) introduces the character of the mountain girl, Binya, who is about ten years old. Binya lost her father two years after her birth and lives with her mother and brother, Bijju in a small house in a small village. Yet the death of her father does not seem to make a real difference to their lives: “They had three terraced fields on the sides of the mountain... [and had] not enough to sell in the town, but enough to live on” (Bond 4). Just as the father is absent from their lives, so too is the mother absent from the narrative and they are depicted as independent children taking care of their cattle, playing with each other, busy in their own adventures in a lifestyle that bears close resemblance to Elizabeth Thiel’s reference to the Victorian ideal of “the Divine Home” in which “the home is revered and the hearth is sacred” (4). The same holds true for

the pure-hearted Binya and Bijju, who enjoy their simple life, yet the absence of a father is bitterly felt when they encounter Ram Bharosa, the shopkeeper of the tea-shop on Tehri Road, whose covetous eyes fall on Binya's blue umbrella. The clear implication in the narrative is that they fall prey to Ram Bharosa because they have no father to defend them and become easy targets. When Ram Bharosa asks Rajaram to steal the blue umbrella, a fight takes place between Bijju and Rajaram but Bijju defeats Rajaram in fight and gets Binya's umbrella back. The story very realistically develops a strong moral lesson in that Binya and Bijju are able to resist the corrosive forces of materialism and stand for a humanitarian approach in life but the story also suggests the hidden "spiritual parenting" (Kapoor 2010; Mathews 2010; Anthony 2010) that the two central characters have undergone.

While Ram Bharosa is taunted by village children as "a man who had sold his soul for an umbrella" (Bond 70), Binya also asks herself whether in fact she had not been too materialistic: "had she loved the umbrella too much? Had it mattered more to her than people mattered?" (Bond 71). Finally, in an affirmation of her essential belief in humanity, she forgives Ram Bharosa and reconciles with him. Polie Sengupta's *Vikramaditya's Throne* (2007) portrays a girl named Upa, whose father has been kidnapped and, as a consequence, she stays with her mother in her grandma's house. Here, it should be noted that the perception of childhood in India is very different from Shaw's observation that, "our practice is to treat the child as the property of its immediate physical parents" (6). A child in India is owned not only

by his or her immediate physical parents but also by grandparents, relatives, and the broader community in general. This novel emphasises that relationship between grandparents and grandchild, a relationship which Eleanor Kay MacDonald explains in the following manner: "Children [...] gradually become aware that their parents' connection to their grandparents is like the connection they feel to their own parents, and they begin to develop a sense of the bonds that tie generations together" (155). In relation to parenting in India, Meenal Atul Pandya has talked about the "cultural parenting" that it is a practical way to bring culture into everyday life, but one which also forms attachments and disciplines the child through the use of cultural beliefs. Devdutt Pattanaik comments on the use of mythology in parenting, noting that: "Parents, most often because of their own lack of knowledge, turn the sacred into scary" ("Parenting with Mythology"). This "cultural parenting" becomes apparent in Upa's interaction with her grandparents. They prepare her mind for a cultural icon as an alternative parent as *Vikramaditya's Throne* deals with the absence of a father by introducing the fictional character of Rumpelstiltskin into the narrative who, along with other people around Upa, tells her about the great deeds of King Vikramaditya. Upa is able to face her situation through the lessons learnt from these stories: on the one hand, *Vikramaditya* serves as a cultural icon; on the other hand, Rumpelstiltskin provides a fatherly substitute. Sampurna Chatarji's *Mulla Nasruddin* (2008) depicts a boy, Shashank, who is struggling, along with his mother, to emerge from the grief of his father's death. Shashank, while solving a math problem, encounters a

turban which later transforms into Mulla Nasruddin in a story which provides an example of, as British academic Cedric Cullingford notes, “children reading in their own way” (Cullingford 13) in order to face the “unreal” through “reading” and to “listen” to the uncanny. The bond that Shashank develops with Mulla Nasruddin is that which exists between books and children because: “Books become for children the overcoming of loneliness, the portable video, the entry into friendships which do not depend upon other people” (Cullingford 16). Mulla Nasruddin is an enactment of what reading can provide to children, embodying “a coherent and recognizable depiction of the real world, reminding children of the shared human experience and of the fact that no one lives in isolation” (Cullingford 12). Mulla Nasruddin is a fatherly substitute, who teaches Shashank how to come to terms with the real world. In a literary sense, he “socializes” Shashank, who otherwise would be reduced to his own solitary world:

Young children need stories to outline, structure and clarify their own perceptions of the world. To receive this sense of story they need reading adults, people who will share with them, by telling or by reading the familiar outlines of meaning that enable children to cope with the challenges of the world” (Cullingford 12).

Mulla Nasruddin fulfills this need in Shashank’s life through his anecdotal accounts.

### **The Case of No Mother**

Leela Gour Broome’s *Flute in the Forest* (2010) tells the story of a differently-abled female child

who lives with her father, a forest officer, in the jungle in the vicinity of Kurumba tribals<sup>3</sup>. Conflict in the father-daughter relationship arises when Atiya discloses her desire to learn the flute, which goes against her father’s will:

‘No!’ he said again, ‘And that’s final. I refuse to see any more of my family ending up on stage. Not after your mother vanished with her dancing ambitions. Noway!’ ‘But Papa,’ Atiya said calmly. ‘I’m not interested in going on stage. I just want to enjoy playing it, that’s all.’ (Broome 70)

Although Atiya’s father is loving and caring, he is depicted as a man without hope, who is unable to come to terms with his separation from his wife. Atiya’s ambition to play the flute generates an insecurity in her father and a fear of being left alone because he fears that Atiya, whose face reminds him of his wife, will follow the track her mother had chosen: “Are you also going your mother’s way? Music, dance, the stage? I cannot stand the idea of losing you too!” (Broome 78). The novel provides a complex and sensitive treatment of the issues of tribals, the animal world, old age, and differently-abled children. Ultimately, Atiya learns to play the flute secretly and acquires such grace and serenity in her music that she is able to calm down Rangappa, the mad elephant. Seeing her play the flute so well her father feels a pride in Atiya which overrides his previous concerns (Broome 180, 182).

Salman Rushdie’s *Haroun and the Sea of Stories* (1990) and *Luka and the Fire of Life* (2010) present two different cases of fatherly presence and motherly absence: In *Haroun* the father is physically present, but he is

psychologically absent; in *Luka* the father is ethereally present but physically absent. Both the texts are characterized by a strange caricature of the mother and, in essence, both novels “fall into a Freudian Oedipal narration with their accounts of ‘fatherhood’ and patriarchal succession as the only viable means for progression towards identity formation and the continuity of culture” (Bradford, et al 145). In *Haroun and the Sea of the Stories* Haroun’s mother, Soraya, runs away with her tenant Mr Sengupta and deserts Rashid Khalifa, his father (Haroun21), who is so shocked that he loses his gift of telling stories. Haroun must travel to the Land of Kahani to restore his father’s storytelling talent and there he encounters Princess Batcheat, who becomes symbolic of his mother because of their shared trait of singing. In *Luka and the Fire of Life*, Luka sets out on a journey with his father’s apparition, called *Nobodaddy*, to restore life to his dying father. In the narrative, Luka encounters *Insultana of Ott*, who reminds him of his mother (Luka 69). Luka tries to recall the name of the Queen, until he finally says: “I know the *Insulatana*’s name... ‘Soraya!’” (Luka84). Both of them are

Rushdie’s texts convey the importance of “the line of succession from father to son” and that the mother is repudiated (Bradford, et al 145). The denial of the mother in the narrative is symbolic in that the maternal figures are “seen as inhibiting separation and subjectivity and as providing a dangerous image of women that must be encountered by a masterful man in what may be called heroic Oedipal resolution” (Bradford, et al 145).

The portrayal of Soraya as Princess Batcheat and also Queen *Insultana* is satirical and contradictory because she is presented as an ugly singer and a ruthless Queen, respectively. Princess Batcheat sings her song in such a discordant tone and voice that it becomes almost unbearable for the people to listen to her and when she is abducted by *Khattam-shud*, the villain, this is seen as “good riddance, especially with her nose, her teeth ...and...her singing, you wouldn’t believe how horrible” (Haroun106). Similarly, because she is “the most brilliant and sharp-tongued abuser of them all” the Queen of *Otters* is called “*Insultana*” (Luka77). Thus, in these stories, the mother is not only significantly absent but also misogynistically caricatured as an object of ridicule and sarcasm, negatively reinforcing the patriarchal connection and lineage between father and son at the expense of the absent –and denigrated –mother.

### Conclusion

Eric Tribunella, who specialises in trauma theory in children’s literature, connects the twin purposes of trauma for the protagonists and for the readers. On the one hand such an experience is useful and instructive as a “method for becoming a mature adult;” on the other hand, it also lends a seriousness to children’s stories by making them artistic and literary (xxix). The trauma in the narrative leads to the physical and psychological maturation of the children depicted –“Children are compelled to give up being children; they must sacrifice themselves” (Tribunella 133) –and the loss or absence in the narrative assists the child in mastering a “physically bewildering relationship by

providing a story that reflects their experience of perpetually “losing” the body that is always in flux” (Tribunella xxxvii).

There are two forces acting simultaneously in the texts: adult didacticism in connection with, but also in opposition to, the child’s resistance to losing his or her childhood. British educationist, Clémentine Beauvais, argues that this tension in children’s literature is “the didactic discourse, followed by future liberation through child might; consequently, it constructs a divided child. However, and this is paramount, it also constructs a divided adult” (58). It is also important to note that trauma in children’s literature is essentially a “familial” or “parental” phenomenon which results from separation from parent(s) or through their death. Children’s literature is grounded in an adult/child binary; its function is to subvert this binary and this can only be done by the exclusion of parents, who are the primary adults with whom most children have contact. If the trope of the missing child emphasizes the adult’s concern for a child, then the trope of missing parent(s) asserts the importance of parent’s presence in a child’s life. Therefore, it is not only the childhood and the child that is sacrificed in the process of maturation, but also the parents. The trope of missing parents in this range of stories makes the intent in children’s literature very clear, in that it represents the Emersonian strategy that in order to be independent one has to rely on one self. At the same time, this “self-reliance” of a child is not isolated but symbiotic of parents’ support. Children, then, are predominantly affected by a “thanatophobia”<sup>4</sup> of their parent(s)’ death and, in the case of “missing

parents” it is this phobia that a child-reader encounters in a text. The missing parent(s) trope thus reinforces the primeval childhood fear of the death of parents and the anticipatory trauma that is always present in children, and which is constantly repeated and re-enacted in children’s literature both in India and across the globe.

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## MORAL INSTRUCTION AND AMBIGUITY FROM SHORT STORIES IN CHILDREN'S LITERATURE

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### **Abstract**

*This article is intended to provide an insight into children's literature, revealing the impact of teaching morals on children. This paper discusses how learning moral values help children have to lead a great life. Children's world is not only filled with magic and imagination but they also need to learn some moral values to lead their life successfully. This paper deliberates learning morals from Indian children's literature especially some famous short stories of India, Tenali Raman Stories, Akbar and Birbal short stories, and a collection of short stories by Sudha Murthy. The most important role of schools is to facilitate school children to become good citizens because today's readers are tomorrow's leaders. Children are great imitators so they can easily implement what they learn in real life. Teaching morals is a powerful tool for children from age between 0 – 18. This paper highlights the importance of moral education is not only to contribute to a child as an individual but also help to the social unity of a community.*

**Keywords:** moral education; moral stories; life lesson; teachers; children's;

### **Introduction**

The major determination of teaching morals is to educate children. The growing mind can easily grasp so they can easily learn both good and bad around them. Moral Instruction is vital for every child in the world, it's an ethical education. Lakshmi, C.(2009) described about the responsibility of educators in India. How value education become an important part of curriculum of any educating body. She also discussed about epic *Ramayana* and *Mahabharatha* and how this epic helps to teach moral not only children's but also adults. She also discussed about *Thirkural*. Learning morals helps to face both personal and professional challenges.

### **Moral**

The term moral is derived from the Latin word *mores*, for habits. We also call principled, honourable, honest, good, noble, high-minded, proper, right-minded, and righteous, and so on. Learning morals helps to lead a great life like respect your elders, honesty is the best policy, hard work never fails, Adjustment and compromise, helping hand, justice to himself or others, religious tolerance like respect our cast and religion, cheating and theft is morally wrong, forgiving both physically and mentally.

### **Values**

Values are the basic and fundamental belief that helps us to define what is correct and what is wrong. Values can be divided into three types; they are functional values, monetary values, and Social values. The word value is also called

benefit, good, worth, ethics, merit, helpfulness, gain, profit and so on.

### **Famous Moral Stories of India**

*The hare and the tortoise* there was once a hare who was a friend with a tortoise. Both are planned a race, hare thinks that he will surely win this race games easily because he is fast going animal when compared to the tortoise. He lethargically decided to take some rest between the races but the tortoise kept on going. Finally, the tortoise won the race while the hare is busy with his sleeping. A couple of moral inside this story is slow and steady wins the race, overconfidence can sometimes ruin you.

*The fox and the grapes* once a fox was hungry, he decides to have some grapes, unfortunately, those grapes are hanging high foe tried a lot more to catch up the grapes but that plane was not working so fox decided to withdraw his plan and said himself like those grapes are not so much tasty and sleep with his empty stomach. The moral of this story is nothing comes easy without hard work. So, work hard and reach your goals.

*The thirsty crow*, after traveling a long distance a crow was very thirsty wandering here and there for water, he is unable to find water. Finally, he saw a pot with some water; he tried to drink some water inside. But his beak was not that long enough to reach. So he got an idea like he put some pebbles on the ground one by one continuously. Then the crow drunk plenty of water from it and fly happily. The moral of this short story is every problem has a solution, hard work never fails; smart work help to reach our goal sooner, if there is a will, there is a way.

*The two Goat*, there was a small bridge between river; only one person could cross at a time because it was too narrow. One day two goats want to cross the small bridge but both are standing opposite to each other. Both goats are fight for their preference to cross the bride first like I'm elder than you. At last one goat suggested crossing the bridge with an idea. Instead I will lie down, and you will cross the bridge walk over me. The other goat will understand that they may be fall into the river and die, soon goat agrees with other goat. The moral of this famous goat short story is anger and ego leads to destruction, humanity leads to fulfilment.

*The greedy dog*, once a dog was crossing a brook.it had a juicy bone in its mouth. It looked into the water there he saw another dog with a bone in his mouth, he wanted that bone too. He barked again on his own image, his own bone fell into the water. Finally, he had no bone to eat so he sleeps with an empty stomach. The moral of the short story is to be happy with what you have. Most of these famous short stories are in the syllabus for kinder garden children.

### **Learning Morals from Tenali Raman Stories**

*The Best of Tenali Raman* written by Mrs. Rungeen Singh. She has narrated the stories very beautifully with simple and limpid language. Tenali Ramakrishna is also known as Tenali Rama; he was an Indian poet, Scholar, thinker, and special advisor in the court of Sri Krishnadevaraya, he was also known as Vikatakavi (jester poet). The term Vikadakavi, according to The Oxford English Dictionary the word is based on Greek root words meaning "back" and "running." Palindromes are words or

phrases that read the same backward and forward, letter for letter, the number for number, or word for word. During his childhood, he couldn't receive any proper education, but he became a great scholar due to his hard work and interest in knowledge. So many films, books, animated cartoons were created based on Tenali characters. Stories of Tenali's have been translated into different parts of Indian languages.

Most famous moral stories like "*The Thieves and the Well*" is a story of two thieves who kept drawing water the entire night but shocked to see stones in the trunk. Then the two thieves understand that Tenali Raman had outsmarted them. The moral of the story is one should avoid accepting false claims. The story of "*The Greedy Brahmins*" in this story king's mother and her wise to offer mangoes to Brahmins, unfortunately, she died so the king wants to fulfil her mother's wish like he offered golden mangoes. There Tenali clearly understands the greed of Brahmins and teaches a great lesson. The moral of this story is one should not be greedy and they should be happy in what they have. Story of "*The reward and the punishment*" once Tenali wants to meet king but his guard allow him only if he shared what will he get. Finally, the king offered 50 lashes to Tenali, but he requests the rewards to give the guards. King was so impressed by the intelligence and offered expansive clothes and appointed as a royal court jester. The moral of this story is one should not be greedy. In the story of "*Tenali Ramn's Desire to turn a dog into a cow*" the king wants to reward a barber for his excellent work so he offered barber to ask his wish, but he wished to change his cast

from barber to Brahmins there Tenali want to teach a lesson. By the next day, Tenali meets king with a dog and said that he wants to change a dog into a cow. Now king understood what he meant, again asked the barber to change his wish. The moral of the story is you can change the outer appearance of a person, but his character remains the same.

### **Learning Morals from Akbar and Birbal short stories**

Monisha Mukundan writes for children, she has written several books of short stories like *Akbar and Birbal: tales of Humour*. Stories of the great king Akbar and his courtesans Birbal are highly popular among children. Birbal is known for his intelligence and wittiness; he is also called Raja Birbal. Most of their stories taught us the importance of the virtues of life. In a story like *The Crows in the kingdom*, Akbar decided to test Birbal's intelligence so he decided to ask a tricky question like how many crows are there in our kingdom? Within a few seconds, Birbal replied with a smiley face there are eighty thousand nine hundred and seventy-one crows in our kingdom few from other kingdoms, and few went to visiting another kingdom. The moral of this story is there is always a solution if one thinks with ease.

*The foolish Thief* is a story of a foolish servant who robbed something from working place. The owner of a merchant house needs help to find the robber with the help of Akbar. Akbar sends Birbal to find out the robber. Intelligent Birbal plays some trick like handing over everyone with the same length stick and said by tomorrow the robber's stick will increase by two inches. So because of his fear

the thief cut his stick by two inches. Birbal easily finds out the robber. The moral of this story is truth always prevails.

*The wise Birbal* is a story of a lost ring, Once Akbar lost an expensive ring and that was so precious to him because it's a gift from his father. So he requested Birbal to find the missed ring. Clever Birbal announced that a man with a long beard will hide king's ring with his beard. Suddenly every one looking at each other but one of the courtiers touching his beard. At last, the suspect found and the ring was retrieved. The moral of this story is the guilty conscience needs no accusation.

*The Farmer's well* is a story of well. A clever man sold his well to a farmer. The next day the farmer decided to fetch some water for irrigating his land, but there the man came and said that he only sold the well but not water, so you don't have the right to use it. The farmer gets confused and went to complain about this issue to court. Birbal is decided to take care of this cause. Birbal said either removes a single drop of water from the well or you have to pay tax for your water. To end the man realized his mistake. The moral of the story is if you cheat, you will pay for your deeds.

### **Learning Morals from Children's short stories by Sudha Murthy**

Sudha Murthy is a teacher and a award winning author in Kannada and English literature. She is also known for her social work and her literature. She won the Padma Shri and the R K Narayan Award for Literature. Murthy's writings help to build empathy in not only kids but adult also. Alyahya, R.S(2019) describes the social and ethical values in the selective novels

o Sudha Murthy, the Social and Ethical values are clearly explained, Life is represented as a journey with learning and unlearning experiences meeting with countless obstacles and barriers to testing the bravery and willpower.

Murthy's famous moral stories like "*The magic of lost temple*" in this, she introduced a little Nooni with her grandparents in their village. She discovered an ancient well in the centre of the forest. By reading this children's can easily learn the sense of independence, ancient history. The moral of this book is to learn and respect our elders and hard workers.

*The Gopi Diaries: coming home* is a book about the story of a dog. The author writes this story from the dog's perspective. A puppy was adopted by the family members and named Gopi. The dog can understand the thoughts and what they are trying to say but they are unaware of dog signs and language. The fact that animals do not communicate as we (humans) do, does not mean they do not feel pain and suffering. The moral of this story is to be kind to everyone not only humans but also to animals.

*The Bird with Golden Wings: Stories of wit and magic* is a collection of twenty (20) short stories about magic and morals. Each and every story attracts the attention of children. It will teach your child about the value of doing well to others and also teach something to your kids to how to help those in need, and ignore those who bring others down.

### **Conclusion**

Each and every story conveys morals with it. It's all in the hands of readers' way of understanding or narrators describe the story.

Shiv Khera (1998) defined in his book *you can win* about Value education, "to doing right thing for the right reason is value education" As a teacher or elders, we have a duty to teach morals to the upcoming generations. Learning morals helps children to develop their moral compasses. Once a kid learns good values definitely they have a different perspective about the world and behave like an adult. By reading moral books like Tenali Raman, Akbar, and Birbal, short stories of Sudha Murthy give a clear picture of the importance of moral education. Positive moral values are essential because they allow you to have an overall feeling of joy and pleasure.

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## PORTRAYAL OF CHILD CHARACTERS IN RK NARAYAN'S MALGUDI DAYS

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### Abstract

*In the early years, listening to the stories of ghost and fairy tales by grandmother is an essential part of every kids life time. However, a book which is about fun stories that shape a person's Childhood days. It will gives a fresh memories to the little ones. Malgudidays: A collection of short stories by R.K. Narayanwho talks about the Indian culture and the imaginary town called malgudi. "Malgudi days" is a collection of short stories written by R.K. Narayan's simple style and characteristic features, portray the variety and color of Indian life. Narayan, in his introduction says: " I have named this volume Malgudi Days in order to give it plausible geographical status. I am often asked, 'where is malgudi?' All I can say is that it is imaginary and not to be found on any map...If I explain that malgudi is a small town in South India I shall only be expressing a half-truth, for the characteristics of malgudi seem to me universal."It cherishes the memories off our childhood days and give pleasure to the life.*

**Keywords:** *childhood, memories, malgudi, indian culture, portray, plausible, geographical, imaginary, universal.*

### Introduction

The fictional town called Malgudi. Malgudi days, the book was adopted into a television series in 1986, which was directed by late Shankar nag. It published in 1943, even today, children like to read with great interest and enthusiasm. This book depicts every facet of life in the city. It shows the true essence of Indian culture and it portraits of all kinds of people living in Malgudi. The readers gives direct comment about his story is without any exaggeration. In 2004, it was revived by the film maker kavithalankesh, the new series was Broadcast by Doordarshan.

In the collection of Malgudi Days, there is a story about 'Father's Help', the stories revolves around The life of a young boy, Swaminathan. Throughout the novel he is called as swami who is the character from his first novel, 'Swami and Friends'. The story which talks about the children's struggle with school, there insecurities and frustrations in their life. The

story represents the human relationships and the daily grind which gives the a essence of success in the life. Swami is a proud and arrogant in nature. He is bright and charming. He is a mischievous boy who does not like to go to school and always tries to do new challenges in his life. He is scared of his father. Swami wrongly blamed his teacher. He convinced his mother and she suggested that swami might stay at home. His father is so strict person and he is in sistered swami to reach the school immediately. But he said that he couldn't reach the school on time. He is late to school and he informed his father about his teacher Samuel. Samuel is a very strict teacher and he always beat the children who came late to school Swami falsely accuses his teacher Samuel. Swami's father wrote a letter to the headmaster let's stop his father wants to take action against some will. Swami is very happy but unfortunately headmaster is on leave for a week. The assistant headmaster could accept it but it's

Samuel. Swami runs home without delivering the letter his father thinks he was lying about the headmaster.

In the short story father's help shows the portrayal of the child character Swami, who is independent and disobedience student. The readers realizes after reading the story that Narayan exploring the theme of disobedience. Swami learns lessons about proper behavior and speaking the truth from his father.

'Leela's friend' is a short story about a five-year old girl called Leela. Sidda, the servant of her house. Leela is a apple to the eyes of their parents. Then leela's gold chain disappears, leela's mother immediately assumed that sidda is a thief. But after a while, leela's mother found that it is in a tamarind pot in the kitchen. Finally, it is displaced by Leela. Leela believe sidda. Children are mischievous and lovable character in Narayan's novels. Narayandepicts Leela in "Leela's Friend" who is an innocent, friendly and humorously talks to the inspector.

"Don't go near him," the inspector said, stopping her. "why not?" "He is a thief. He has taken away your gold chain". "Let him. I will have a new chain, Leela said, and all of them laughed".

Most of the short stories are based on children. Likewise "Hungry Child" Narayan talks about the crying child. Raman who lives in Malgudi, seeks the distractions of the crying child. Raman buys cotton candy for the child. Not only in Malgudi Days, Narayan portraits the child characters in his work 'Sweets for Angels'.

In the story, "Sweets for Angels" Narayan who insisted the theme of kindness, friendship, innocence and change of life. "How do these babies read so much! What is the use of wooden dummies like you and me! We cannot really count even our own earnings'. He looked admiringly at the children, at their pencils, books and slates, and often thought, 'I wish they had taught me how to use these. Even a tiny tot among them holds a pencil and scrawls so confidently. The children were unaware that there was a man fervently work shipping them as he sometimes softly walked behind them, and stood at the school gate, staring far into it."

In this Forty-Five a month, Narayan narrates the theme of innocence, dedication, guilty, frustration and selfishness. Shanta is dedicated to VenkatRao. Shanta is the daughter of venkatRao. Shanta is a school student Who is eagerly waiting for her father to reach home. Shanta's father promise to take her to the cinema. VenkatRao doesn't turn up who is held up with his work. VenkatRao feels very guilty that he stays at work. He decided to take leave or else he resign his job. But his boss informs him to raise his salary to Forty-Five rupees a month. So he stays at work and he can't take her to cinema because of the raise in his salary.

In this Forty-Five a month, the author shows the innocence of shanta and the VenkatRao's dedication to the work. VenkatRao is frustrated with his work and feel guilty that he doesn't take his daughter to the cinema. The girl child is a precious gift by God. The girls first hero is her father in this short story venkatRao needs

money to satisfying his daughter's future needs. So he stays to work for his raising his salary.

### **Conclusion**

The stories in Malgudi Days are like fairy tales. Their themes and characters are different from each other but they are same in one aspect that is to impress the readers. It is easy for the children to read and to know about the Indian landscape and society. Each stories are different from one another. Narayan proves the greatness of the characterization and the theme of his stories. Malgudi days visualize the characters.

Most of the stories which is narrated in the third person. His stories Visualize a simple and catchy style of narration. Many of Narayan's stories are based on children's believe and portrayal of themselves to others.

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## REFLECTION OF VICTORIAN ETIQUETTE IN *ALICE'S ADVENTURES IN WONDERLAND*

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### Abstract

This study seeks the book *Alice's Adventures in Wonderland* to understand the reality of the Victorian era in Carroll's fantasy. Using the lens of fantasy, Carroll satirises few common aspects that were profound in the Victorian era. The fantasy explores the writer's contemporary reality of Victoria age and the common customs that were prevalent in Victorian culture.

**Keywords:** satire, victorian era, etiquette, education

### Introduction

Charles Lutwidge Dogson, an ingenious and inventive writer who is renowned for his imaginative works, is popularly known as Lewis Carroll. He made his contribution in various fields: literature, mathematics, sermons, and photography. In the field of literature, his success began through his short stories and poems getting published in various small magazines and national publications: *The Comic Times* and *The Train*. However, belonging to a shy and reserved nature, he takes delight in his presence amidst the children, whom he loves to entertain with his stories and games.

The friendship between Alice Liddell (a young girl) and Carroll, became the source of his famous novel, *Alice's Adventures in Wonderland* (1865) and followed by its sequel *Through the Looking Glass and What Alice Found There* (1872). Among several young children, Alice became the inspiration of his first book. Alice is one of the three daughters of his friend, Henry Liddell. The fable is originally

narrated in a boat trip to these three Liddell sisters. The novel takes the readers to enjoy the journey of a fantastical world through Alice's imagination. His works not only targets the children but also the adults.

Carroll's fantasizing stories with weird characters and plot have a heavy impression on the realistic world. Though fantasy and the real world are two different zones, he never drew a boundary line between them; instead, he fixed the fantastical elements into the real world. In other words, it is also known as 'magic-realism'. He often uses 'dream' and 'imagination' as a medium to transfer his narrative and readers from reality to the world of fantasy. The imagination of Alice defeats the boundary line between reality and fantasy. It is the author's view of the world through a child's eye. Yet, with the help of imagery, allusion, symbols and allegory the satirizing voice of the author can be heard criticising the norms and flaws of Victorian society.

Carroll's writings stood in contrast with the ideologies of his contemporary times. *Alice's Adventures in Wonderland* was published in the time of Queen Victoria's reign, the era of industrial revolution. The boom of economic stability and foreign trade made Britain the wealthiest nation in the world. Simultaneously, they developed certain decorum in the social settings: dress, manners, education and communication. The developed social decorum and mannerisms were infused and reflected in literary works, which influenced the generations of the Victorian era with the new found decorum. Victorian England is portrayed very well by etiquette books, which speak mostly about the social conventions, interaction, norms, behaviour and codes. On the other hand, they taught mannerisms and modesty which was supposed to be maintained in the society.

Carroll is not comfortable with these social orders. He is well-known for his satire and readers could witness the mild satirical tone on the Victorian social orders in *Alice* books. His pleasant and smooth narrative of fantasy beholds the unpleasant reality of Victorian society. Literature of those periods followed the norm of instructive morality, which is absent in Carroll's works. He does not moralise through his story; instead, he unravels the reality of the society for the readers to witness and allows them to analyse, understand and interpret.

The protagonist of the story, a seven-year-old girl named Alice, pursues a white rabbit and thereby falls inside a hole. Inside the hole, she witnesses an entirely varied world from hers. There she comes in contact with anthropomorphic animals, strange creatures, different obstructions and changes in the size of

her physical body. All these surroundings and its experience are in contrast with her reality. Hence, she is left in chaos and keeps questioning things around her; which instead makes the reader question and analyse their reality. The creatures she saw have anthropomorphic features; such as, wearing clothes, and speaking capacity. For instance, the white rabbit pursued by Alice wears a waistcoat and gloves.

By using Alice's journey in wonderland, Carroll ponders on the problems he underwent in his time; particularly, education and lifestyle. Dogson is against the obsession with the repetitive educational system and etiquette lifestyle that he had to undergo. Hence, the strange creatures created by him in wonderland were written in contrast with his reality; simultaneously, these imaginary creatures are made in a way that mocks the reality of his times. They do not follow any rules of language, manners and logical sense in their activities. The anthropomorphic rabbit mocks the Victorian way of life, who rush behind flourishing industries and wealthy life.

In the beginning of the novel, Alice's rejection of reading books out of disinterest, and running behind the rabbit, attacks the notion of children's fiction in Carroll's time. He mocks the fancy of children's books with the combination of morality and didactic in the nineteenth century. The code of morality is strongly infused within the minds of children at a very early age, through strict disciplines. This combination of morality and didactic tone is nowhere present in Carroll's wonderland.

Alice is a perfect example to render Victorian expectation. As she belongs to an

upper-class family, she is well learned, civilized and understands the fundamentals of etiquette. Even during the long fall inside the rabbit hole, Alice is more concerned about placing the marmalade jar in the proper position and laments about the miles, latitude and longitude of fall; though she has no proper knowledge about it. This event stands as an example of how Victorian society was obsessed with the display of manners and knowledge as a social standard rather than the actual possession of manners and knowledge.

‘Let me see: that would be four thousand miles down, I think’- for, you see, Alice had learned several things of this sort in her school-room, and thought this was not a *very* good opportunity for showing off her knowledge, as there was no one to listen to her, still it was good practice to say it over. (26)

Alice represents Victorian England education in which people carry the pride of their education and show it off wherever it is possible. Throughout her journey, at the time of nervousness and excitement, Alice begins to narrate the poem, multiplication table, geography but none of them is completely correct. The ignorance of Alice highlights the memorizing and reciting techniques followed in the process of learning. Carroll purposely reflected on the reality of the educational system where children were suppressed under harsh discipline in the name of social standard.

Peter L. Berger and Thomas Luckman in *The Social Construction of Reality* says; the control mechanism is used “by setting

predefined patterns of conduct by focusing on one direction as against many other possible directions.” Such a controlling lifestyle is inherent in society. In Victorian society the segment of human activities has been kept under social control. The society educates their kids in a restrictive manner, which allows them no escape from the grasp of social mannerisms and control. Their predefined patterns of mannerisms are ridiculed by Carroll in various circumstances. Regardless of the disrespectful behaviour of the creatures, Alice tries to remain more mannered as possible. On the other hand, Carroll made the non-human creatures speak gently, as if they belonged to the high-class Victorian society.

### Conclusion

The world that Carroll has created is a very ironic one where the animals seem to be more humanistic and reasonable than the humans, whereas humans seem to have lost their natural self-trying to imitate something which is considered as the standard of Victorian society. The characters and pictures used by Carroll seem to be closer to children than adults but, it questions, mocks and satire the adult world and the reality of Victorian society.

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## PSYCHOLOGICAL AGONY ENDURED BY KAMALA DAS IN 'MY GRANDMOTHER'S HOUSE' AND 'THE OLD PLAYHOUSE'

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### Abstract

*The paper intends to throw light on the psychological effects in detail in regard to the poetess mind who craves for true love which has no traces in her present life. It will also examine the contribution of the poetess, Kamala Das in her poems, My Grandmother's House and The Old Playhouse. It is a brief survey on the select poems of Kamala Das from the entire canon of Indian Literature. The nucleus of this survey is the quest for true love which in turn psychologically affects the women in the male dominant society.*

**Keywords:** *psychological effect, kamala das, poems, quest, true love, male society.*

### Introduction

#### An Insight to the Life of the Poetess

Kamala Das (1934 - 2009) also called as Kamala Surayya is an Indian English Poet and a Malayalam poet. She used her one time pen name Madhavikutty. She was also titled with the name, Queen of Erotica which refers to a person who speaks about the sexual desires in an aesthetic manner. Her major themes in her works focus on pain in love, disillusionment, roles of an unhappy woman- unhappy life, mistress to a lustful man, consciousness of women- relationship between man and woman and the quest for true love. She is marked as one of the confessional poets as she reveals her true self and unburdens herself from the psychological pressure. She also talks about her personal life. Her major poetry collections are *Sirens* (1964), *Summer in Calcutta* (1965), *Descendants* (1967), *Old Playhouse* and other poems (1973). Prominent prose works of hers are *My story* (1976) which is her autobiographical work, *Alphabet of lust* (1976) and *Manas* (1975).

#### Clutches of Male Chauvinist Society

Each and every woman in her life comes across different phases- daughter, granddaughter, wife, mother, grandmother. In every stage, she is been dominated by a male either father, husband, or son. Throughout her life, she experiences a caged life in which she is actually meant to stay. When this becomes her scenario, she urges to fly in search of true love. But if she couldn't attain that liberty, that is when she is affected by traumatic and psychological pressure.

Kamala Das as a confessional poetess, without any restraints, the 'self' of the poet is being projected in this genre. It's all about revealing the hidden elements. The first person narratives of these kind may not be the poet's self alone; but the self of the reader's too who can empathize. This mode of poetry was propagated in the West by Sylvia Plath, Adrienne Rich, Anne Sexton and others. And in the east by Kamala Das, A.K. Ramanujan, R. Parthasarathy and Nissim Ezekiel. [Neethu MB Pg.812].

'My Grandmother's House' by Kamala Das is considered to be one of her autobiographical works and is among her maiden publication 'Summer in Calcutta'. This poem is written in first person narrative as it is evident because of the poet who shares her past experience.

As the saying, 'Brevity is the soul of wit', Kamala Das depicts an enormous intellectual ideas under different layers of meanings within a couple of octaves. She also uses a lot of symbols and imagery to enhance her views on the comparison of her past and present days.

### Craving for True Love

The very beginning of the poem expresses the longingness of the poet for true love from someone as she received the real love from her grandmother when she was a kid. This also shows that she is void of experiencing true love from the people around her.

"There is a house now far away where once  
I received love... That woman died"

The ellipse that is brought out in the above line is to premeditate the deepness of real love that she received which is now at out of her sight. When one thinks about something that is completely missing, that is when trauma tries to get into place. Trauma occurs when neither resistance nor escape is possible. It is because she couldn't neither resist her loveless marriage life nor escape from it at present. The word 'died' denotes two things. Firstly, it is her grandmother who is dead and secondly, it is the true love that is dead and is completely buried which cannot be reconciled anymore.

"Snakes moved among books,  
I was then too young to read."

The words 'silence' and 'snakes' in the poem are the representatives of a horror image. As she was too young, she wasn't able to hold on to the major concepts mentioned in the books which in turn horrified her from disliking the books.

"And my blood turned cold like the moon"

The chillness in the above stated line shows that state of hers where she couldn't move further rather stay still longing for true love.

"To peer through blind eyes of windows or  
Just listen to the frozen air"

The words 'blind', 'frozen', 'cold' denotes the lack of endurance within herself where she couldn't resist her loveless marriage. Her past was like an emotional security that zealed her but now, the change in the scenario envies at her without letting her to hold on to something genial.

"Pick an armful of Darkness

To bring it here to lie

Behind my bedroom door like a brooding  
dog"

She could even experience the true love from an inanimate thing 'darkness' that is left in her grandmother's house which could comfort her. She is in the position where her mind is fed and inculcated with true love once which is now impossible for her to destine as it is at a remote place.

When the darkness from her grandmother's house could give her solace and warmth like a brooding dog, why couldn't her better half be the one to comfort her?

This interrogation becomes the key for her quest towards authentic love. A girl who steps out of her comfort zone by stepping into the other circle to share her life and to comfort

someone, that is when she leaves her identity behind and become the 'other'. Simon de Beauvoir's "The Second Sex" explains that the "woman have been turned into an objectified other, which men have appropriated the subject position and have thus made it impossible for women to live in the mode of the life for-itself."

"I who have lost

My way and beg now at strangers' doors to  
Receive love, at least in small change?"

The poetess without any hidden ideas and thoughts discusses and confesses her nature of seeking in extra-marital relationship due to the agony and humiliation in her married life. The sense of helplessness is been portrayed throughout the poem. She tries to explain her better half about the intensity of love and she felt proud when she was in her grandmother's house and due to the voidness of love, she moves in search of love at the strangers' doors in the hope of at least a small change in her present life, to comfort her emotional satisfaction with the mood of nostalgia which dominates her.

The title itself has a lot of significance with the mention of the word 'house'. It could have been 'home' but it isn't. It is because, without her grandmother, the place is filled with eerie presence which in turn has become just a building made up of bricks and cement.

### Laments of Das

In, "The Old Playhouse", the speaker feels that her life has become an old playhouse which is been deserted because of love making. It has also become unrealistic and lifeless due to the disastrous physical-cum-mental strains. She has

lost her value as a woman in this life of confinement and suffocation.

The poetess raises her voice as the women are being dwarfed by the male chauvinistic society. Women are restricted within the circle of patriarchy where they are expected to play certain conventional roles which in turn exploits her own wishes, desires and aspirations in her life.

The unsatisfactory and disappointing conjugal life led by the woman persona is fully controlled by the power of her husband. The former is compared to a swallow and the latter is compared to a captor who tames her completely after her marriage. By taming a swallow, the nature of the same is captivated which means, the urge to fly is caged. Similarly, independent life is enchanted.

"You planned to tame a swallow, to hold her...

Also her nature, the urge to fly..."

She also begins in the importance of mutual understanding and mutual trust in a marriage life which is to be a bilateral relationship and not a unilateral one.

"You called me wife

I was taught to break saccharine into your  
tea and

To offer at the right moment the vitamins"

The dejected wife says that she is been just called as a wife. The love that is expected to be shared with her husband is lacking. This is evident in the next line where she says that she has learnt to serve him with his vitamins and give him tea with the appropriate quantity of saccharine. This action depicts that she is not treated as a wife but just called. Is she meant to serve him throughout her life without living her own life?

“Covering beneath your monstrous ego,  
I ate the magic loaf and become a dwarf”

Her dreams of utilising the opportunity for self- discovery and self- growth has been shattered, because of the egoistical nature of her husband. She could see him as a self- centred person. The feeling of being treated as a sex object is where her self- esteem gets lost along with her individuality. She doesn't expect for sexual gratification but self- realization.

“Your windows always shut.

Even the air- conditioner helps so little”

The heart's from where the love should reach her is always shut and she couldn't feel his love rather longs for it. From the word 'little', she proclaims that she is completely suffocated from breathing fresh air both physically and mentally. The presence of freshness lacks in and around her.

“Love is Narcissus at the water's edge,  
Haunted by its own lonely face”

Narcissus is the legendary mythological youth who fell in love with his own image and died by drowning into the water by trying to reach it. Similarly, love is compared to Narcissus where she attempts to reach or receive love but that falls apart leaving to drown in despair and reach the fate of death destiny.

## Conclusion

One can live at peace and ease only when he or she is able to have a healthy body and mind. Even if either one of them is at woe, there is always the existence of catastrophe and devastation in one's life. This psychological change makes one to decide on unhealthy and perilous decisions which is evident with Kamala Das' life where she is in search of extra marital relationships due to her mental illness.

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## REALISM IN RUSKIN BOND'S *THE BLUE UMBRELLA AND ANGRY RIVER*

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### Abstract

*India Today* addresses Ruskin Bond as “Our very own resident Wordsworth in prose”. As the quote suggests, his writings are poetic in prose style. Generally, his works focus on common themes like, realism, patience, kindness, courage and magnanimity. As a children writer, he portrays children as protagonist with generosity and kindness but not with heroism. So, he always has been conscious about sketching his fictional characters. Similarly, he has created strong characters like Binya and Sita with generosity and kindness in *The Blue Umbrella* and *Angry River*. This paper is an attempt to analyze realism as a major theme of Bond in above chosen novellas. In this paper, Bond's novellas and characters will be interpreted critically.

**Keywords:** ruskin bond, realism, possession, envy, courage, righteousness, selflessness.

### Introduction

Merriam Webster's dictionary defines realism as “the theory or practice of fidelity in art and literature to nature or to real life and to accurate representation without idealization”. Realism represents reality of life in an objective and impartial way. Encyclopedia Britannica's (2021) *Realism* article says that, “**Realism**, in the arts, the accurate, detailed, unembellished depiction of nature or of contemporary life. It rejects imaginative idealization in favour of a close observation of outward appearances”. Real world with nature and truth brings out the reality of human to life which can be named as realism. It is the very theme of Ruskin Bond in many of his works.

Ruskin Bond is a celebrated contemporary Indian writer of British descent. He is well known for his auto biographical elements and the scenes from Indian hill stations. As a children writer, he is remarkable for his love towards nature and his portrayal of nature in a lively manner. His works preach the significance of simple life style, moralities,

independence and the reality of life. His eminent writings have inspired many young readers and have changed perspectives on life. He penned over five hundred short stories which includes essays and novellas and exclusively written forty books for children. To honour his contribution in Indian writing, he has been awarded with Lifetime Achievement Award for 2020. Bond's stories might not have fantasies or fairies but it will have morality and reality. His works cannot be narrowed only for children because it can be broadly relatable for all the age groups.

Ruskin Bond's major works come under children literature. He is notable for his short stories and novels. Apart from short stories and novels, his novellas have received huge appreciations. Bond's *The Blue Umbrella* and *Angry River* are the most suggestible and non-omittable works among children literature. Those works consist of less characters, multiple themes, catchy plot, simple language and vivid descriptions of nature. Realism in *The*

*Blue Umbrella* and *Angry River* will be discussed in the following.

### **Analysis of *The Blue Umbrella* and *Angry River***

Ruskin Bond's novellas, *The Blue Umbrella* and *Angry River* are the amalgamations of rural life with a realistic story. Bond's simple usage of language makes his young readers to understand it spotlessly. The selected works are the true masterpieces of Ruskin Bond which educates the readers to accept and access the real essence of life. Generally, Ruskin Bond's works will have the theme of realism in which it will have moral. Similarly, *The Blue Umbrella* and *Angry River* have realism as a major theme. Both the stories spin around rural background with a rich narrative style.

In *The Blue Umbrella*, the novella happens around Garhwal, a small village of Himalaya. A small girl named Binya is the protagonist of the story who lives happily without complaining. She runs errands and looks after her cows. She also does chores in the house. While looking after the cows, Binya found a rich family picnicking on the mountain. She hides behind a tree and began gazing at a fancy blue umbrella which she's never seen before. The picnicking family approached Binya for her leopard's claw pendant in exchange of their blue umbrella. She took the offer and gave up her lucky pendant. She was quite wondered to have such an umbrella but later she faced miseries of having such a unique umbrella. All the villagers envied at Binya's new possession but she liked the way of being noticed. She enjoyed the attention of others. As a consequence of blue umbrella, the school master dyed his old umbrella but it

doesn't look alike Binya's blue one and the temple pujari brought multi colour umbrella but that also doesn't steal Binya's possession. Finally, Ram Bharosatried to asset the umbrella by proposing a fair price but Binya didn't accept it. Following that Ram Bharosa sends his assistant Rajaram to steal that umbrella which backfires his business life as well as his peaceful life. He was disrespected for his act of stealing from a small girl. He hasn't received a single customer for weeks and people of Garhwal stopped talking to him. As Binya is the reason for his misery, she gives up that blue umbrella to him. Later her intellectual decision, everything has become normal and in return she received bear's clawpendant from Ram Bharosa.

In *Angry River*, Sita a small girl is the protagonist of the story who lives in an island which is located in the middle of the river. In that island, she lives with her grandparents along with her rag doll, goats, hens, and a big peepul tree in a small mud hut. Every year monsoon will begin at July and each time Sita and her Grandparents manages to settle in that island. But this time, her grandmother has fallen ill so she was taken away from the island by her grandfather to get admitted in the hospital. Before they leave, Sita was instructed to tie up hens if the floor is flooded, she should reach the rock and if the water reaches above or vanishes the hut, she was asked to climb up the peepul tree. This time rain storm occurred fiercely and there's no sign of clear sky for two days. Sita was left alone in the island, she climbed the peepul tree and saw the angry river diminishing the hut. As time passes by, downpouring continued along with whirlwindwhich started rooting off the peepul tree where Sita started

trembling on the tree. She was holding the branches with courage and hope but she fell down. Luckily a boat rescued her from drowning. A small boy named Krishnan sailed the boat and safely passed her from the natural calamity. After a day Sita met her grandfather but lost her grandmother. However, she understood the situation and handled it with courage. Once after the havoc, they went back to the island and started living without grandmother. She loses her rag doll but gets a wooden toy at the end and she dug a mango seed where the peepul tree stood before.

Both the stories reflect optimism in the characters of Binya and Sita. They both give up their assets once, but regain something better than before. They are empathetic, ambitious, courageous, hopeful and optimistic. Above all, these characters are epic with their inner beauty. Both the stories have realism as a major subjective matter.

### **Realism and Righteousness in Bond's Novellas**

In *The Blue Umbrella*, the act of sacrifice and giving up is the righteousness brought by Ruskin Bond. When Binya exchanged her lucky claw pendant for blue umbrella later, she gives up that too for good and in return she receives a new pendant. Emotions like jealousy and desire are common among humans which has been showed in the story. When, Ram Bharosa wanted that umbrella it was a desire but it turned envy when he tried to steal it from her. As a small girl, Binya was practical towards Ram Bharosa who was older. She has changed his hard situation with her selfless notion. As the characters of *The Blue Umbrella* live in

mountain, the author believes that the atmosphere changes them. To highlight the author's belief, Vaidya and Raval analysed that, "The hilly people are simple, rustic and less educated. They are satisfied with what they have and do not aspire more. Their activities take place in natural surroundings. Such people are not ambitious, jealous and greedy so they are happy..." (Vaidya & Raval, 2015). So, the entire story is weaved with realism in which Ram Bharosa's realization and his transformation is the proof. As a result of envy, the old man suffered miseries and as a result of sacrifice the small girl lived no guilt for it. Binya lives her life the fullest with no wrath or envy. In *The Blue Umbrella*, realism is found as a theme with some realistic events.

The virtues like courage, and hope can be found in Ruskin Bond's *Angry River*. The protagonist Sita, a small island girl who was left alone to face rainstorm and hurricane by herself. She secured all the possible things inside the hut and manages to reach high over the peepul tree. When her grandmother died, she consoled her grandfather instead of mourning for the loss. Similarly, Sita loses her doll and fallen from the uprooted peepul tree. The way Sita tackled her troubles are critically examined by Jemi, she says that, "the river shows that life has to go on, even after terrible disasters. Sita learns the true fact from the river that life is not stagnant, but continuous." (Jemi 26) and "Like the Sita of *The Ramayana*, Bond's Sita endures every obstacle with patience. She is smart enough to tackle the hindrances in her life. She has the presence of mind to act according to the situation. Without losing hope, she bears the hardships of life thus saving her life." (Jemi 27). In all the incidents, she loses something but always regains her courage and hope. The act of having courage and

hope at every obstacle on the way shows righteousness. The novella, *Angry River* brings out the reality of sea shore residents and a disaster survivor.

The protagonists, Binya and Sita are young but they handle situations with kindness and courage. They didn't weep or mourn at their poverty or at their situation which explains that how emotionally they both are strong. They share common characteristics like being selfless, kind, courageous, and optimistic. Binya gives up the blue umbrella with smile whereas Sita gives up her belongings to the angry river with courage. While discussing about female characters of Bond, Patel explains that, "Bond described thinking, feelings, likes, dislikes, suffering and disappointed of his female characters minutely. Some of his impressive female characters are granny, kaki, Aunt-Mariam, Kusum, Madhu, Sushila, Miss Mackenzie, Sita, Kamla, Ula, Binya, Pooja etc." (Patel 1901). Binya and Sita are one of the iconic characters of Ruskin Bond's creation. The novellas, *The Blue Umbrella* and *Angry River* have realism and righteousness as a common theme.

### Conclusion

In every Ruskin Bond's characters there's an optimism in it and he lives in it. He enhances the significance of living independent and selflessness among his young readers. Bond's works promote huge love to live amidst nature which will engage to mingle with trees and sing along with cicadas. While referring to Bond's works, Nandhakumar and Raagavi propose that "In each of Bond's children's stories, the protagonists have an identity, completeness and freedom to take decisions. They have a kind of openness of heart and mind" (Nandhakumar &

Raagavi 4597). Realism is not only a part of literature but also a part of human life. Ruskin Bond has achieved his notion by creating a bond between human and real nature through his writings.

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## EVOLUTION FROM FRISKY TO DECOROUS IN MARK TWAIN'S *THE ADVENTURES OF TOM SAWYER*

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### Abstract

*Mark Twain was the greatest American novelist and a satirist. The liberate life of Tom Sawyer on the river was contrasted with the settled and solemn life of the river town, St. Petersburg. Twain depicted the transition of Tom from being playful and mischievous to be refined and disciplined as the story progressed. The frisky attitude of Tom was reflected when he skipped school, went for fishing, swimming, and deceived his aunt in white washing the fence, hated Sunday school and the solemnity. The transition could be identified when Tom was courageous in the river, his gratitude to Potter, optimism in the cave and in the end, his acceptance of the refined life. Children's Literature was meant for the children to read and to mend their ways and even this research paper would do the same.*

**Keywords:** *mischievous, compassion, gratitude, optimism and refined*

### Introduction

Transition would occur in everyone's life at a point of time. Tom Sawyer altered his attitude gradually. Adulthood was not with the changes in the age but with the behaviour. Tom was modified from being playful to dutiful, petrified to courageous, being self-centred to unselfish, showing gratitude, valued friendship, and at last, even his outlook of life changed.

Samuel Langhorne Clemens, famed by his pen name, Mark Twain, was one of the greatest social critics, humorist, lecturer, and riverboat pilot. Josh, Thomas Jefferson Snodgrass were his other pen names. He was lauded as the father of American Literature by William Faulkner. He was raised in Hannibal, Missouri, which served as the settings for his novels *The Adventures of Tom Sawyer* (1874) and its sequel *The Adventures of Huckleberry Finn* (1884). Since his father was affected by pneumonia, he was forced to work as a typesetter and then as a journalist. Twain's economic condition moulded his writing skill.

Mark Twain started his life by writing humorous verse, sturdy narrative and social criticism. He was the initiative in employing the colloquial and vernacular narrative in his fiction. It had profound impact on the development of American Literature and shaped the world's view of American writings. His characters were universal. Tom Sawyer and Huckleberry Finn were archetypes who could be found in every nations and all times. Twain penned the fundamental issues that America faced during his time regarding the landscape, class barriers, education and many more. He published his humorous story, "The Celebrated Jumping Frog of Calaveras County" in 1865 and it brought him International fame.

*The Adventures of Tom Sawyer* was a children's fiction. The narrative was uncomplicated and straightforward. Though the work was written for children, the continuing vitality of the work would make the adults to have the nostalgia of their own childhood days. The story was about a marvellous boy's

adventure, and a group of young children who felt abhorrent about the rigid social expectations and attempted to fight against the human foibles.

In the beginning of the novel, Mark Twain described Tom as mischievous, prankster who underwent some changes morally as the story moved. Aunt Polly tried to whip Tom for stealing jam from the closet. But he escaped by mischievously fooling her to look behind. Tom said:

“My! Look behind you, aunt!” (P: 4).

Tom’s wet hair revealed that he skipped his afternoon class and went swimming. Aunt Polly found it with the help of his half-brother Sid. Tom came late in the night with dirty dress and as a punishment for it; he was made to white wash the next day.

While Aunt Polly was a disciplinarian, Tom was a freedom lover. She wished to discipline Tom to make him a responsible boy. But he led a carefree and playful life. He persuaded his friends to white wash for him which revealed his mastermind. This incident revealed a hint of his maturity which his peers lacked. Though Tom was frisky, he was good at heart.

On Sunday morning, Tom and his family members were getting ready for Sunday school, which he abhorred. He was reluctant to wear the formal dress and mostly the shoes. Twain described Tom’s feelings as:

“He was fully as uncomfortable as he looked; for there was a restraint about whole clothes and cleanliness that galled him... He lost his temper and said he was always being made to do everything he didn’t want to do.” (P:32).

Here, the narrator symbolically represented that Tom was a freedom -lover but his family wanted to bring him under the constraint of civilization. Mary was an idealized character and she attempted to keep Tom out of mischief. She asked Tom to learn the Bible verses.

At Sunday school, Tom traded his despoiled articles for the tickets which were given for reciting the Bible verses. In the end, Tom had most of the tickets and as a result, he was rewarded with the Bible. But in reality, Tom did not recite any verse. This explicitly showed his frisky nature. The other boys envied him when he received the award. Twain described this as:

“The boys were all eaten up with envy-but those that suffered the bitterest pangs were those who perceived too late that they themselves had contributed to this hated splendour by trading tickets to Tom for the wealth he amassed in selling whitewashing privileges.” (P:39).

Twain established the playful attitude of Tom through the incident in the church. He satirised the American society by the way the children were made to memorise verses not out of spiritual concern but to make their teachers good and dutiful.

Tom was bored, inattentive and restless during the church service in his accustomed sportive manner. Not only Tom but the whole congregation were not listening to the sermon. Like Tom, everyone was interested in the pinch-bug. Twain satirised the traditional behaviour of church-going through this activity. They blindly believed that church-going would bind the community together. Twain elucidated Tom’s

disinterestedness and the fiercely sloppy nature of Tom through his activities in church.

Aunt Polly accused Tom for breaking the sugar bowl which in reality was done by Sid. So Tom flew from home in rage and played with his friends. His shift from one game to another swiftly testified his youthful behaviour of experiencing his life. Tom met Huckleberry Finn who enjoyed complete liberty from authority which Tom wished to lead. He said:

“It’s just the life for me,” said Tom. “You don’t have to get up, mornings, and you don’t have to go to school, and wash, and all that blame foolishness.” ( P : 103).

Tom perceived that Huck could perform important things like playing, swimming, walking barefoot and fishing at any time he wished. Twain contrasted the life of Tom with that of Huck. But in the end of the novel, Tom gradually transformed his mind and perceived that those activities were disrespectful and unrefined.

The reckless nature of Tom could be noted when he was the late comer to school. When the schoolmaster reasoned him, he daringly replied that he stopped to meet Huckleberry Finn, and he was whipped for it. Tom said:

“I stopped to talk with Huckleberry Finn.” (P: 59).

Tom played the role of Robin Hood and he even memorised the lines from Literature and used it exactly in his play. He had the skill to reproduce the literary scenes. He again resolved to act as a pirate in the company of Huck and Joe. These events exhibited the customary playful world of the young boys who linked literary events with reality.

The adventurous and the light-hearted personality of Tom had a turning point, when Tom and Huck witnessed the murder of Dr. Robinson. Being young, they were terrified that the murderer would harm them if they came to know the deeds of the boys. The frisky nature of Tom and Huck was apparent from their blood oath and their belief that God would punish the wicked. Huck said:

“Now look – a- here, Tom, less take and swear to one another- that’s what to go to do-swear to keep mum.” (P: 83).

Though Muff Potter was arrested for the murder instead of Injun Joe, the boys were silent out of fear. This proved the selfish and coward nature of the boys which distorted later.

Tom ran away from his home when he fought with Becky. Joe Harper left home since his mother whipped him for his uncommitted sin. The two boys in the company of Huck stayed in Jackson Island and planned to be pirates. The modification in Tom’s morality was obvious from his view about pirate that they would not harm women. He said:

“they don’t kill the women – they’re too noble.” (P: 104).

Tom too wished not to harm women. This view was the outcome of his refinement which he acquired gradually. Tom’s witness of the murder and the unrequited love of Becky altered him emotionally and morally.

The perception of the right from wrong took place in the later part of Tom’s life. Since the boys had not returned home, the adults mistook the children to be dead and the whole village mourned for them. Though Tom wished for the carefree days in the beginning, transition took

place in Tom that he longed to go home from the Island. Tom sneaked to his home in the night from the Island and wished to know the circumstances in the village. He was refined enough to perceive the feelings and compassion of his aunt towards him. He realised that he wounded her and repented for it. He reciprocated her love through a kiss. This indicated his moral transformation.

Later, in the school, Becky was frightened that she would be whipped, for she accidentally tore her schoolmaster's book. When the schoolmaster enquired, Tom courageously took the blame on himself for the error. He conceived that Becky could not bear the punishment. This self sacrifice of taking Becky's punishment united Tom with Becky. While he was selfish in the earlier part of the work, Tom was matured to perceive the feelings of others and became selfless.

Tom spent sleepless nights since his conscience stroked him in the matter of Muff Potter. To ease his heart both Tom and Huck met Potter in the prison and provided him with some tobacco. Potter was pleased by their act and he told them that he helped many boys in the village by setting their kites right and by showing the right place to fish. He added that none showed their gratitude except Tom and Huck. Potter said:

"I used to ment all the boys' kites and things, and show 'em where where the good fishin' places was, and befriended'em what I could, and now they've all forgot old Muff when he's in trouble; but Tom don't, and Huck don't." ( P : 162).

The above words of Muff Potter pierced Tom's heart and the evolution took place in him. Selfishness, superstitious belief of blood oath and their fear prevented him from uttering the truth of the murder to others. But Tom discerned that he should not be self-centred. So he bravely uttered the truth in the trial and rescued Potter from punishment. Tom proved his gratitude to Potter by rescuing him through which his transition was apparent. Even in the court, he never mentioned Huck's name in fear of danger for him. He was selfless and at the same time he valued friendship.

The progression in Tom was obvious in the cave scene. Tom's desire for adventure and his inexperience made him and Becky to stay away from others in the cave. They forgot to mark the walls to find their way back. Here, Tom again took the blame on himself for the blunder and wished to save Becky. While Becky was desperate and distressed, Tom consoled her with the optimistic view that they would certainly find the way to home. Becky was impatient, but Tom was patiently seeking the way. He explored the side passages and rescued them from the cave. Optimism and patience were the true virtues to be noted down in Tom which were lacking in the earlier part of his life.

Though love of seeking for treasure was a part of childhood activity, Tom's deed of finding it demonstrated his intelligence, courage and maturity. With the aid of the treasure both Tom and Huck led a merry and prosperous life. Huck was adopted by Widow Douglas but he detested the solemn life like Tom in the beginning. So he ran away from home. Tom found him and persuaded him that he should lead a respected and disciplined life. He stated:

“Oh, Huck, you know I can’t do that . Tain’t fair and besides if you’ll try this thing just a while longer you’ll cometo like it.” ( P : 243).

The above quote attested the fact that Tom though detested the solemnity and civility in the beginning; he progressed and persuaded Huck to follow the rigidity that would make him respectable among other boys. In the end, Tom transformed to be an obedient and dutiful boy. He promised not to chew and smoke, went to school and Sunday class regularly, never deceived his aunt, was honest, refined and received honour from the society.

### Conclusion

Hence the disposition of Tom had absolute evolution in many aspects. The childhood acts of being mischievous, coming late to school, wish to lead a cheerful life without following rules, pirating and fighting, selfishness and fear were recognized in the earlier stage of Tom’s life. Then Tom gradually transformed morally and emotionally. Taking the responsibility for the mistakes, perceiving the compassion of his aunt, expressing his gratitude to Potter, optimistic view, patience, intelligence, and his

discernment of solemn life in the later part of his life proved his transition.

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## THE DEPICTION OF EVIL IN DANIEL HANDLER'S *THE BAD BEGINNING*

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### Abstract

This article will examine the children's novel, Lemony Snicket's *A Series of Unfortunate Events: The Bad Beginning* through the lens of Evil and study how it is depicted through the adults who play major and minor roles in the Baudelaire Children's lives. Adults in the novel, such as Olaf and his henchmen, Mr. Poe and Justice Strauss, are either evil or turn a blind eye to evil. They are either manipulating or manipulated and thus fail to protect and look after Violet, Klaus and Sunny Baudelaire. The novel displays how children spot evil within people or the unkind part within them, how children observe, pick up the bad signs and signals much better than any adult. The children who look up to the adults to provide and care for them end up feeling disregarded and used by the very adults. They are forced to come to terms with the elements affecting adulthood such as "greed, sadism, vengeance and hatred" (Sutcliffe). It is the adults who fail the children.

**Keywords:** evil, count olaf, baudelaire, quagmire, snicket, denouement

### Introduction

Daniel Handler (1970-) published *A Series of Unfortunate Events* (1999 - 2006) under the pen name Lemony Snicket, as one of the characters recording the "actual" events of three unfortunate Baudelaire children, Violet, Klaus and Sunny. The series begins with, *The Bad Beginning* (1999), a bad beginning for the Baudelaire children when they receive the distressing news from their family banker, Mr. Poe, that their parents have perished in a terrible fire. Mr. Poe becomes responsible for the Baudelaire's financial affairs until the eldest of the Baudelaire, Violet, comes of age. Until then, he is instructed in the Baudelaire will to find a legal guardian among the Baudelaire's relatives for their children. Mr. Poe makes Count Olaf as a caretaker and he is depicted to be evil right from the beginning and he remains a villain throughout the series. This paper aims to focus on Evil and study how it is depicted through the

adults who play major and minor roles in the Children's lives.

Count Olaf is a failing actor, a distant relative but lived closest to the Baudelaire's. He is entrusted to be the first guardian of the children. Olaf, in a few moments after the Baudelaire's arrival, hints his interest in the Baudelaire fortune when he responds to Mr. Poe's comment about his house, "... perhaps with a bit of your money we could fix it up a little nicer" (Snicket, 23). Violet observes Olaf's anger from his eyes when Mr. Poe informs that the fortune cannot be inherited until Violet is of age. (23) Olaf uses his Loco Parentis rights and prepares a legal way to steal the fortune by marrying the eldest Baudelaire. He sets the stage by mentioning the children that they'll be acting in a play, *The Marvelous Marriage* written by Al Funcoot (75), which later in the book series is revealed to be an anagram for Count Olaf. He convinces Justice Strauss, his neighbour, to play the role of Judge so he can legally perform the

marriage. Olaf's theatre troupe play the roles of Olaf's henchmen or his associates to carry out Olaf's schemes to obtain the Baudelaire fortune.

The children's first impression about Olaf that he "was a horrible person, and his house a depressing pigsty" (28) proves to be correct about him and sooner they find him "...demanding, short-tempered, and bad-smelling" (29). He is a horrible guardian when he placed the three children in one filthy bedroom that had a lumpy mattress for the children to sleep in. He constantly calls the children "Orphans" and doesn't consider their emotional health after what they've been through. He physically tortures the children by assigning difficult tasks for them to do every day, "such as repainting the back porch or repairing the windows..." (30) "...chop firewood in the backyard" (58) while he spends his day outside until night-time or up in the high tower, where he forbids the children to go (30). He asks them to cook dinner for his theatre troupe consisting of ten people without any adult's supervision. He does not appreciate the children's efforts but accuses them for not making roast beef which he failed to mention in his note. He inhumanly picks Sunny up and when Klaus tried to rescue her from Olaf's grasp, he "was holding her too high to reach... Smiled a terrible toothy grin (at Klaus), raising the wailing Sunny up even higher in the air. He seemed to drop her to the floor..." (46, 47). Olaf blames the children for not keeping his kitchen clean after their dinner and insists the children clean and then go to bed. Olaf struck Klaus across the face when an upset Klaus shouted at Olaf for treating them this way. Klaus identifies

his schemes and confronts Olaf that his play should be called, "The Menacing Marriage" (97) but Olaf has deployed his henchman to steal Sunny. He held her captive in a birdcage, letting it dangle from his thirty-foot tower window like a flag in the wind with a tape on her mouth and ropes around her body (105). He tells the children that he considers "her (Sunny) to be a stick behind a stubborn mule" (108) and emotionally blackmails the children to cooperate with his plan else he would instruct his men to drop her to death (132).

Olaf reminds the children how he is acting as a parent and the children "must obey" (78) It is very evil and horrifying of Olaf to say that he is like a father to the orphans, at the same time asking Violet to be his bride. Olaf made Violet feel disgusted thinking about being his wife, waking up next to him and cooking meals for his henchmen for the rest of her life but she says yes for Sunny (109). He is a criminal mastermind who uses an official document from the City Hall as a prop for his play. He proudly tells, "It was a child's play, winning the fortune." and it is paedophilic of him to say, "Now, if all of you will excuse me, my bride and I need to go for our wedding night" (148). It is evil of Olaf to orchestrate his scheme and make everyone dance to his tunes. He doesn't fear the law or has any respect for anybody or anything even after Violet outwits his scheme by not signing the official document in her own, dominant hand (152). Olaf, unable to accept his defeat, tells Violet, "you may not be my wife, but you are still my daughter" (154). Before his escape, Olaf whispers to Violet in the dark that he'll come after the fortune and kill Klaus and Sunny (158).

The Baudelaire children are also deeply disturbed by the pervading presence of the EYE, an image that is seen from the entrance of Olaf's house to his tower room. There were several paintings and markings of the eye on the walls and ceilings (125). Olaf also had the same image tattooed on his ankle (25) which made the children uneasy because the children always felt "as though Olaf were watching them even when he wasn't nearby" (25). Above all, the children always observed Olaf's eyes from the moment they met, "his eyes were very very shiny, which made him look both hungry (implying his greed for the fortune) and angry (for letting it slip away from his clutches)." (22)

Count Olaf's theatre troupe were as disgusting and evil as Olaf. The troupe is introduced when they interrupt Olaf while he holds Sunny up in the air. They do not discourage him for his method of disciplining (48). It is evil and paedophilic of the bald man to stare Violet in the eye, taking her face in his rough hands and saying, "You're a pretty one, if I were you I would try not to anger Count Olaf, or he might wreck that pretty little face of yours" (49) leaving her shuddered. The troupe laughed when Olaf struck Klaus across his face (54). The hook-handed man terrified Klaus for reading *Inheritance Law and Its Implications?* at Justice Strauss' library. He said, "The only reason Count Olaf hasn't torn you limb from limb.... to you then?" which frightened Klaus so much so that "his arms and legs were shaking uncontrollably, as if he were having some sort of fit" (90). When Violet gets caught in her attempt to save Sunny by the hook-handed man, tells Violet, "I was thinking how much I wanted to see your pretty face" (124) and he quickly informs Olaf through a walkie-talkie that "your blushing bride just climbed up here to rescue the biting brat" and also mentions "...yes boss, of

course I understand she's yours..." disgusted Violet to be among these people and be called Olaf's bride (126). He leaves the children in the tower room warning them, "No monkey business, you two, or I will have to tie you up and let you dangle out of the window as well" (128) just portrays how inhuman of the henchmen to be helping an evil man.

Mr. Poe bears bad news for the children from the very beginning. He executes Baudelaire's financial affairs and figures out where the children would go. He first takes them to his home temporarily but his children say that they do not like to share their room with the Baudelaire children. His wife tried to be hospitable but her taste in clothing for the orphans that "was in grotesque colors and itched" (13) questions if she'd provide the same for her children. Mr. Poe is depicted to be a busy man. He is too busy to mean well for the children. He does not do any background check on the guardians or see if they are capable of taking care of three children by providing a healthy home with basic needs. The series mentions paperwork and its seriousness, "Adoption is an enormous decision, not likely to happen impulsively" (60), before legally handing the children over to their guardian but the documents do not ensure the proof of identity of the person adopting. Mr. Poe should have enquired about Olaf after Klaus said, "But our parents never mentioned Count Olaf to us. Just how is he related to us, exactly?" (15) and Violet asked, "If he lives in the city why didn't our parents ever invite him over?" (15). Mr. Poe asks the children to contact him but doesn't leave his details with them. He does not listen to the children when they identify Olaf to be a horrible man to live with and how he treats them. He puts his work first or gets back to it when the children try to communicate their

troubles. They mention their grievances, specifically voice out Olaf's violent behaviour by showing him Klaus' bruise on his face (64). But Mr. Poe advises the children to give themselves time to adjust to their new home. He also says that he cannot interfere in Olaf's parenting techniques (67) and hints that the children's luxurious and privileged upbringing in the Baudelaire mansion could also be a factor (66). In the end, he doesn't let Justice Strauss be the children's legal guardian because of Baudelaire's will rather than considering the children's choice.

Justice Strauss is portrayed to be a kind and knowledgeable woman who cares for the children right from the moment she meets them. She truly feels bad and cries for what she had done when she legally authorised their marriage but her knowledge about law outwits Olaf's treacherous scheme. For a Judge, she should have judged Olaf's parenting skills and techniques when the kids spend all their day doing household chores without their guardian's supervision, going shopping and cooking for ten people even after Violet said, "Olaf gives us a lot of responsibility" (37), the children suddenly showing interest in the law books (85) and especially after Olaf offered her the role of an authority to marry him and Violet in his play. The children ended up mistrusting her and chose to withhold Olaf's scheme from Justice Strauss believing her to be, "stagestruck", "...she's a judge, and she'd just start babbling about in loco parentis like Mr. Poe." (86)

It may be concluded that the Evil that is always said to be lurking in the dark is nowhere or nobody but in the form of people. The age-old monsters depicted in most children's stories are not creatures that crawl under your bed but the ones who fail to provide a bed in the first place. Adults in the novel, such as Olaf and his

henchmen, Mr. Poe and Justice Strauss are either evil or turn a blind eye to evil. They are either manipulating or manipulated and thus fail to protect and look after Violet, Klaus and Sunny Baudelaire. Mr. Poe "never properly listens to the children and always believes other adults over them even though these adults don't have the children's best interests at heart" (McVicar). Justice Strauss was unable to stop the violence that has occurred to the children despite the children enjoyed spending time with her.

### Conclusion

The novel displays how children spot evil within people or the unkind part within them, how children observe, pick up the bad signs and signals much better than any adult. The children who look up to the adults to provide and care for them end up feeling disregarded and used by the very adults. They are forced to come to terms with the elements affecting adulthood such as "greed, sadism, vengeance and hatred" (Sutcliffe). It is the adults who fail the children.

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## DEPICTION OF EVIL IN J.K.ROWLING'S *HARRY POTTER AND THE CHAMBER OF SECRETS*

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### **Abstract**

*Joanne Rowling she is commonly known by her pen name J.K.Rowling was born in Yate, Gloucestershire. She had the lives of both extreme both as a working class woman and bourgeois. She is one among the famous children story writer, the others being C.S. Lewis, Roland Dahl. Apart from writing the children fantasy fiction, she has also written crime novels under the pen name Robert Galbraith. The fantasy fiction series revolves around the round character Harry and his archenemy Voldemort. Rowling plays a major role in assigning traits to the characters. The author conveys the concept of evil in so many ways, and the entire novel series is in the concept of binary opposition of one dominating the other.*

**Keywords:** *evil, oppression, dominating, victimization.*

### **Introduction**

Before getting in to representation of evil, we must know what is evil? Generally one can say something that is immoral, wicked, which are not good can be considered as evil. Several authors and philosophers have defined evil in various perspectives. For Socrates evil is the result of ignorance and the Elizabethan dramatist Christopher Marlowe in his *Doctor Faustus* claims a person with excessive thirst for knowledge chooses the way that leads to evil and it results in reader getting purgation.

While viewing the representation of evil in *Harry potter and the Chamber of secrets* we as a reader witness a variety of evil characters. J.K.Rowling brings in Christian imagery in representation of evil like when speaking about snake it is considered as a manipulative figure who made Eve eat the forbidden fruit and it all resulted in fall of man, the archetypal imagery of snake means manipulation and evil similarly in *Harry Potter* we see the concept of snake is related to lord Voldermort and the emblem of Slytherin house is a serpent.

The renowned American philosopher Richard J. Bernstein has written an article called "Reflections on Radical Evil: Ardent and Kant" (2002) where he also supports the idea that monstrous deeds do not require monstrous motives. One could argue that evil is less represented in children's fantasy fiction the concept of evil to be present there is to emphasise fear. While speaking about the function of evil in children's fantasy fiction the evil presented can function as an introduction to the evil in homosapiens. Every fiction does not end without the conflict between good and evil. As in *Harry potter and the chamber of secrets* we witness the clash between the central character Harry and the memories of lord Voldemort which is stored in a diary. The clash between the Harry and Voldemort began the day Harry was born and it continues for more than seventeen years, as the result in every fantasy fiction Harry/the good wins over the evil.

The evil in *Harry Potter* can be traced back when Hogwarts was established. The descendants of Salazar Slytherin are considered

as evil, eventually Tom Riddle (Voldemort) is the descendant of Slytherin. Salazar left Hogwarts because the school was opened for people who have mixed parental and Salazar favored only the pure bloods and as he left the quest was left behind after centuries the quest was continued by Tom Riddle. Kathleen McEvoy states in "Heroism at the Margins" (2011) that while projecting Voldemort's backstory his actions are not excused by any which gives motivation for evil. One states there are a lot of connections between one as a child and as adult, there are many similarities between Tom Riddle and lord Voldemort. He had no friends, wanted to destroy the concept of half-bloods, he chose the area of dark arts, like Faustus goes in to art of necromancy and he signs contract with the devil. Similarly Tom cut his soul to seven pieces and kept them in various objects with the only motive of becoming invincible.

From the first part we are introduced to the Malfoys family who serve lord Voldemort and it is during the *Harry Potter and the Chamber of Secrets* we witness the evil nature. Being member of Slytherin house they too have the same goal as their master. This character Lucius Malfoy goes ahead of others and he is one important reason for the reopening of chamber of secrets. And in the previous part *Harry Potter and the Philosopher's Stone* we readers witness Voldemort residing in professor Quills body, the supporters of the evil character is projected like a graph in the novel series all serving Voldemort and they want to eliminate Harry Potter to bring back the evil completely. With the help of critical race theory (CRT), analyzing the concept of race and class hierarchy in the

magical world both the characters Harry and Draco Malfoy contradict each other. Their upbringing is entirely different Harry lived with his non magical (muggle) uncle and aunt, while Draco loathed in the family history, even though both these characters are of pure blood born to proper witch and wizard their ideology differs. The concept immersed in *Harry Potter and the Chamber of Secrets* is the issues of blood-purity at a certain stage in the novel the chamber of secrets is opened and the message written on the wall is "all blood-traitors shall be killed"(106). When the chamber was opened decades back a half-blood girl died, this chamber acts as a secret weaponry for the people who wants only the pure blood. In the first part of the novel it is about Voldemort being present in Quills body trying to obtain the philosopher's stone and Harry trying his best to prevent this from happening.

Apart from humans some mythical creatures too represent evil. The archetype of the reptile snake is completely evil and different nation and religion prove that, the oldest myth the Greek has the character of Medusa who possess snake as her hair and has the quality of converting people to statue, in Egyptian mythology snake plays the symbol of chaos and evil, in Hebrew demonology the serpent occupies a great place of deadly nature, in old testament the snake appears as a fearsome and malicious creature with which man lives in enmity, in Norse mythology the symbol of snake is considered as giant with malignant power and this would bring havoc to the world. Snake in Rowling's *Harry Potter* series plays a significant role especially in the part *Chamber of Secret*. In the first part Harry meets a boa constrictor in the

zoo and he is able to speak with it, and in the second part Harry comes to know he is parseltongue after a duel and he starts hearing voices “come...come to me... Let me rip you.... Let me tear you.... Let me kill you...” (92) in the first half of novel later he comes to know what he is been hearing is a large snake that has its mission of killing the half-bloods. As the novel proceeds several students are found petrified even a ghost is found petrified and as Harry keeps on following the voices he ends up in a situation where he is viewed as the reason behind all the attacks, his friends consider him heir of Salazar as Harry is parseltongue.

In the second half of the novel Harry comes to know what he is dealing with, that too with the help of Hagrid's pet spider Aragog and his friend Hermione Granger. The creature was left behind by Salazar Slytherin and was raised and given a quest by Tom Riddle. The creature that lives in the chamber a gigantic snake called a basilisk. The word basilisk comes from Greek means little king. The only useful weapons against it are mirror, as the sight of its own image will strike it dead, like Medusa this creature can petrify the living thing that looks in to its eyes. The basilisk is controlled by a parseltongue speaker and throughout the novel no one dies because of basilisk as no one sees its eyes directly. Basilisk in the chamber of secrets is the physical embodiment of Voldemort's intentions in a way we can assume basilisk to be his alter ego. We may wonder who is capable of commanding the deadliest creature like basilisk as Voldemort is not seen and he does not have body and he is dependent on others. The author introduces a blank diary that belonged to Tom Riddle and it is used by Ginny. Before

Voldemort's defeat he passed the diary to Lucius Malfoy and he dropped it in Ginny's school supplies eventually like in the novel *Dracula* how Lucy is controlled by the gothic creature, similarly Ginny is been controlled by the diary, she is the one who opens the chamber and lets basilisk out for hunting and towards the end she is the one to be victimized and she is rescued by Harry.

In other parts of *Harry Potter* series we have many evil characters, like werewolf, giants, trolls who all support the dark side as they believe they cannot survive if they are not part of this. The followers of Lord Voldemort is known as 'death eaters' the concept of death eaters is similar to Nazis KGB police as they both targeted a particular community. The followers were called death eaters because the key goal for their leader is to control death and he actually accomplishes his goal by cutting his soul in to seven and hiding them in various objects like a diadem, a snake, a diary and unfortunately a part in Harry also. Shakespeare in *Othello* refers jealousy as green-eyed monster similarly the spell used by Voldemort *avada kedavra* which is basically Latin it means let the thing be destroyed, and when the spell is uttered bright green sparks flow through the wand killing the opponent instantly. While tracing back to medieval period we come to know people hated the image of fluorescent green as it is related to necrotic. Green can mean a number of things, it can be associated with growth, healing and nature at the same time as a coin has both sides green contains some negative vibrations too.

### Conclusion

Nikolajeva claims that the best example of children's fantasy "provide moral and spiritual guidance." Most of the evil characters in Harry Potter is one way or the other related to Lord Voldemort and towards the end of the novel series Harry comes to know that he is a horcrux, eventually Rowling conveys that whatever evil may lurk outside there is evil inside us and one who has the capacity to overcome it will overcome any kind of evil. Even though it is a fantasy genre, the external battle between good and evil represents the inner conflict.

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## TRAUMATIC TRANSITIONS OF LIFE IN *PERCY JACKSON AND THE LIGHTNING THIEF* BY RICK RIORDAN

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### Abstract

*Rick Riordan is the number one New York Times bestselling author, known for Percy Jackson and the Olympian series. As a children's novel, Percy Jackson and the Olympians is a reincarnation of Greek mythology in an alternate reality. Percy Jackson and the Lightning Thief is the first book of the series and it received a Mark Twain Award in 2008. Since Lightning Thief is the pilot of the Olympian series, it revolves around the protagonist Percy Jackson a half-Blood, born to Poseidon, a Greek God of seas and a human being Sally Jackson. Throughout the Lightning Thief, Percy and his friends Annabeth and Grover are making an effort to uncover their destinies. To aid children, Rick has facilitated in bringing Greek mythology in his novels to discover the fantasies to evade reality. This paper attempts to discuss the transition of life in kids, traumatic experiences they've faced and their psyche status.*

**Keywords:** transition, repression, psyche, trauma, id, ego, superego.

### Introduction

Mythology is a popular concept in movies, tv shows as well as books. Most of the mythological characters are replenished with supernatural elements or even Godly characters. The important fact about the myth is that it unites past and present. There are several mythologies present all over the world like Greek mythology, Norse mythology, Celtic mythology, Roman mythology and so on. Greek mythology is all about Gods, Goddesses and heroes of Ancient Greek and it is important in this context because *Percy Jackson and The Lightning Thief* is a reincarnation of Greek mythology in western civilization as an alternate reality. The characters in the novel are somehow related to the ancient Greek Gods and Goddesses like Zeus, Poseidon, Athena, Dionysus and so on. The protagonist of the novel Percy Jackson is the son of Poseidon and the character Annabeth is the daughter of Athena. These kids are exposed to the truth

about their birth and destiny which leads them to encounter secrets, quests, hardships, traumatic experiences, betrayals. Speaking of reality, these kids aren't supposed to undergo these episodes, instead, they should be spending time with their family and friends but for them, the reality is upside down.

No Heroes, how great they are, can know their destiny. They cannot glimpse their part in the story that is about to unfold. Like everyone, they must live and learn. Even legends and Titans live on this principle. Percy Jackson, a 12-year-old kid, has no special treatment in this case. To the normal reality, he is a child diagnosed with dyslexia and ADHD and has been to six different schools in six years but he is destined to do greater things as well as experience different levels of transition of life at this very young age. Life transition is nothing but the moments in life entangling lots of lifestyle change. The transition of life involves birth, evolution, painful and emotional events,

fall and rise, failure and success and so on. Schlossberg defined transition as any events any event or non-event that results in changed course of action, relationships and everything.

Usually, the 12-year-old kid would pick a fight with his/her classmate or talk about the comics he/she has read. But here, Percy Jackson is not a normal kid, he suffered bullying from his elite classmate and underwent a mysterious nightmare since childhood. Even though Percy is an easy target, he stood up for his doofus friend Grover. Self-realisation is the first and important level in transition. Percy compared himself to the other kids and realised who he was in the real timeline like "They were juvenile delinquents, like me, but they were rich juvenile Their daddies were executives, or ambassadors, or celebrities. I was a nobody, from a family of nobodies" (*Lightning Thief*, 18)

According to Schlossberg's transition theory, there are three types of transition. Anticipated, Unanticipated and non-events transitions.

**Anticipated transition** can be a scheduled event or an easily predictable one. For example, Ares, God of war can easily win any war but at the same time, he can be defeated by extreme wisdom because Ares has no patience. It can be easily predicted. **Unanticipated transition** cannot be easily predicted or scheduled. Percy Jackson never thought that the Greek mythologies are real. He never thought that he would fight a Minotaur and win the battle and never thought his mom would get pulverized. He never thought he would be the son of God of Seas. He never thought he would prevent World War III from happening. **Non-events transitions** are expected to happen but the result

will be a failure. Percy Jackson attempted to achieve in school but miserably failed especially in the eyes of Mrs Dodd. Non-event transition is divided into 4 categories. **The personal non-event** is based on individual aspirations. For example, Percy wanted to live with his mother Sally, before he knew the truth that he is half-blood. Before the truth, he is a troubled kid who always brings Apocalypse to the place where he is staying. That's why his mom sent him away from the home. **Ripple non-event** is based on a non-event of someone else. For example, Thalia. She is a half-blood, daughter of Zeus. She failed to enter the Half-blood camp because of her sacrifice, Luke and Annabeth survived and entered the camp. **The resultant non-event** is caused by an event. For example, Luke betrayed the Half-blood camp, especially the friendship of Percy because of the event that happened to him. The quest he completed was already done by Hercules. Which made him go take side with the Titan Kronos. **The delayed non-event** is anticipating an event that might still happen. For example, Percy Jackson's plan to take revenge on Luke and the Titan Kronos for messing up with his mind.

The transition of life is alike Freudian personality theory that a person grows from child to adult stage through oral, anal, phallic, latency and genital transition. Each transition focuses on different paths of life. Each stage represents different types of evolution and transition. Everything happens at a reasonable time but trauma can transpire at any moment of life which will cause barriers to lead a normal life. Psychological trauma deals with the emotional organisation and the perception of the reality. Same thing happened in the lives of

Percy Jackson, Annabeth and Luke. These three were half-blood, born to one of the Greek gods or goddesses or heroes. Percy Jackson at the age of twelve killed his maths teacher turned out that she is a demon. Percy faced many illusions and had nightmares thought that he was insane. Percy was chased by the dead spirits And the Minotaur. Percy watched his mother pulverized into thin air and killed the minotaur. Later found out the truth about his birth, followed by the quests and the war among the Gods and so on. Too much for a 12-year-old boy. Percy fell into the trap of Gods and was forced to play their games. His destiny is a prophecy for others but for him, it's just repression. Percy used repression as a defence mechanism to cope up with the trauma and the unpleasant emotions.

Annabeth on the other hand watched her friend sacrifice her life to save her and lost the important quest in her life and more importantly, he longed for her real-world father's love. For her repression acted as a defence mechanism to cope with the failures and longing for love from her father. Her downfalls acted as trauma haunted her for ages.

For Luke, his traumatic experience is that no one respected him for what he is. His quest was already completed by Hercules, which made him look like a fool. His repression is that he is forced to take sides with Kronos.

The basic psychoanalytic theory of Freud deals with Id the pleasure principle, ego the reality principle and the superego the morality principle. These Freudian principles can be found in these three characters Percy, Annabeth and Luke.

Luke's psyche is filled with Id. Luke takes pleasure by betraying the half-blood camp, the

Gods and even Percy. His mind is desired with the pleasure of taking down Gods. The Id ideology clearly shows that Luke is selfish and aggressive and so his master Kronos the titan.

Annabeth's psyche is filled with ego. All she wants is perfect reality. A pure quest with success and love from his real-world father who abandoned her for her half-blood nature. Annabeth wanted her father to accept her reality.

Percy's psyche is filled with the superego. Because he wanted to bring back his dead mother to life but when he had the chance, he didn't do it. He had to choose between his dead mom and his living friends. His morality principle guided him to be a good kid so that he could save his friends. His morality principle later brought his mom alive.

According to Paul Wadsworth, a transitional coach there are seven levels of awareness present in the human mind which correlates with the transition. They are Animal- fight or flight, Mass- follow the masses, Aspiration- desire for something greater, Individual- express individuality, Discipline- the ability to give oneself a command and stick to it, Experience- actions =results and Mastery- respond, think and plan. This awareness helps in each stage of transition and this can be seen in the lives of Percy Jackson.

## Conclusion

In recapitulation, for a child characters trauma, transition, repression is way beyond. But the author Rick Riordan in his novel Percy Jackson and The Lightning Thief brought the Greek mythology. Along with mythology, unconsciously he brought all the traumas and

psychoanalytic behaviours in a twelve-year-old kid's life. But to be honest, portraying this kind of repressive traumatic behaviours may seem inappropriate for kids but it reflects the modern contemporary world. At the end of the novel, few characters experience PTSD and to cure that, those characters got what they wanted from the beginning.

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