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GONZAGA COLLEGE OF ARTS AND SCIENCE FOR WOMEN

Kathampallam, Krishnagiri, Elathagiri, Tamil Nadu 635108

Sr. C. Noel Rani, FSAG

Secretary



Dear and Respected Convenor,

I am extremely happy to know that the English Department of Gonzaga College organizes a national seminar on “Integrating Value Education with Teaching English” on 28th August, 2017 and the proceedings of the seminar is published as a booklet.

“Education without values, as useful as it is, seems rather to make man a more clever devil.” – CS Lewis

In today’s era of competition and survival we observe laxity in ethical values. Digitalization has led to the emergence of high life style and raised the standard of living of people. It has made human rich in materialistic sense but deteriorated the ethical fibre in the society. People crave for money, power and pelf. They are ready to jeopardize the interest of other people in pursuit of their selfish gains. Corruption in religious, economic, social and educational field is rampant. We come across many social evils in the society. Children due to their exposure to mass-media are turning juvenile delinquents. Due to lack of values they adhere to whatever is shown in the media and ruin their life. In short the society encounters a famine of values.

Even though the world changes rapidly, the values that students need to develop are actually not really much different to those that were taught in bygone generations. Showing respect to others, for instance, or caring for the environment or tolerance are just as important as they ever were – and maybe even more so – but they are now applicable in a variety of new ways.

Literatures are the mirrors of the society. Often they glorify ethical norms and condemn the counter norms. One could easily observe that English literatures are fully value loaded and they can instil right values in the minds of students.

I hope this seminar will enkindle the participants to look for ways and means to weave values into the very concept of education and teaching especially teaching English towards making the world a place of value rich.

I take this opportunity to congratulate the convenor, organizers and eminent resource personnel of this important national seminar.

GONZAGA COLLEGE OF ARTS AND SCIENCE FOR WOMEN

Kathampallam, Krishnagiri, Elathagiri, Tamil Nadu 635108

Dr. S. Maheswari

Principal



MESSAGE

Values are an essential part of the response to a number of difficult challenges that education faces. Showing respect to others, for instance, or caring for the environment, **good citizenship, showing tolerance and understanding** to those less fortunate. Education without values, as useful as it is, seems rather to make man a more clever devil. The challenge we face worldwide is how teachers, parents, leadership, and communities will help learners design intelligently and innovate with compassion. We desperately need citizenship back in the curriculum. We also need less focus on grades and standardizing. We need more focus on providing the room for experimentation and testing of ideas several times without students having to worry it will have high stakes on their grades, admission into college, and future.

A major challenge about the values in education is to teach non-discrimination and respect for others. Students must learn to recognize different cultures and ways of thinking, and to understand that prejudices can hinder the ability to think and live in peace.

Transformation involves rethinking values and ways of seeing and acting, particularly as time stress compounds legacies of oppression and systematic underdevelopment. These are exacerbated by structural challenges, as many societies are undergoing national, democratic, urban, race, class and gender revolutions simultaneously. All these challenges are aggravated by globalised systems of financial domination and mismanagement.

Overhauling old values and systems to address pivotal challenges such as education and social justice requires metacognitive skills. Developing heuristics to enable integrated thinking, particularly in the arts (in this case English literary studies), helps students use disciplinary building blocks to address contextual challenges. This synthesising strategy is used to overcome histories of systemic violence, disempowerment, neglect, division, marginalisation and silencing in society and education.

English language teaching can be enriched with communication activities such as group discussions, role plays, debates, etc and they can help in teaching how

to communicate with the virtues of openness and humanity in real life. As a part of these activities role plays can be performed in which the facilitators can give real life situations to the students, to have a conversation with a little act. This way while performing, the students would learn the right way of speaking with the correct tone and pitch. In case, the students are rude or are not behaving themselves in the situation given for the role play, the facilitators can check them there and then and inculcate certain values related to the situation. Students learn virtues like co-operation, respect for others, honesty, sincerity, compassion and many more through communication activities.

I congratulate the department of English for having chosen the vital topic for National Seminar as it is very much essential for the current and future generations of students to become good citizens.



EDITORIAL NOTE

Literature offers a wealth of ennobling human experiences that a serious engagement can leave a lasting impression and in rare cases impact a behavioural change in students. Thus, a well designed English Language curriculum that provides a rich collection of varied genres of writing, that makes the bulk of learning resources, when transacted effectively could become a 'Life Skills Programme' itself instead of remaining 'Second Language Curriculum' alone that is taught primarily for fluency in 'spoken' English or to enhance the 'communicative competencies' of learners.

According to Bertrand Russell, "Broadly speaking, we are in the middle of a race between human skills as to means and human folly as to ends. The human race has survived owing to ignorance and incompetence, but given knowledge and competence combined with fully, there can be no certainty of survival. Knowledge's is power for evil as much as for good. It follows that, unless men increase in wisdom as much as in knowledge, increase of knowledge will be increase of sorrow."

Love, compassion, sympathetic joy and even mindedness have obviously an unbalanced scope like wisdom and require a long, strenuous training and dedication of creative imagination and intuition. Countries like India there are number of religions and cultures which, from time to time may have come into conflict. It is better to state in one sentence that we need to place the melting pot model by a mosaic, rich in diversity but nonetheless having a clear unifying pattern based on 'global ethics'. For this a planned action will be such where promotion of secularism and democratic rights will be taken care of, where intellectual understanding will be promoted, and there will be tolerance for other religions.

This seminar on Integrating Value Education with Teaching English serves the purpose promoting global ethics among the students. Teaching Language and Literature through value Education, Literary influence in teaching Values in various Literatures and Authors are the predominant theme of the papers of this proceeding.

Sr. A M Jansi

Head & Assistant Professor of English

Ms. R. Minnal & Ms. L. Sofia

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Academic Excellence in research is continued promoting in research support for young Scholars. Multidisciplinary 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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LITERARY INFLUENCE IN SHASHI DESHPANDE'S THE BINDING VINE AS A BOND OR BURDEN: A STUDY OF FEMINISTIC APPROACH

Mrs.M.Kalpna

Assistant Professor of English, Government Arts College for Men, Krishnagiri

"LITERATURE IS THE HUMANISATION OF THE WORLD" - GOTHE

Literature is part and parcel of human life. Exploration of the canon of literary world reveals the multi dimensional capabilities: representing, disseminating and structuring values. In making sense of our life, it reinforces ethical etiquettes which are primordial for the livelihood of humankind. Literature is like a pulley dragging out the aesthetic attributes of the writer. It encompasses to cover the circumference of artistic capabilities and also intersects with moral and ethical values. It has extended unprecedented scope for artistic aspects, ethical ability, rationalization, social concern, and existential exploration. Literature resolves to enforce everyone who encounters it to imbibe pleasure and as well as values. Its twin roles: *Art for Art's sake* and *Art for Morality's sake* have evolved it as past time module and a moral capsule. Life is manifested in the form of literary work. Even before words and languages have formed literature existed in the form of oral tale, folk tale, carvings, painting, sculptures, and in various forms to instruct men how they have survived and also gives clues as how one should frame his future.

Every artistic creation in any form or genre tends to lead us towards a changed outlook and perspective. The impressions and impulses received are transformed into artistic form and the impact created by it results in instructing mankind. Literature is a multifaceted discipline, its roles are astonishing, it teaches, suggests, discusses, debates, enquires, elucidates, demonstrates, experiments, instructs and its responsibilities are ever continuous, unbound and infinite. Literature sensitizes anything it touches without which life would be monotonous and meaningless. The roles of literature and language are varied; it is organizational, intentional, philosophical, psychological, phenomenological and sociological.

Literary creations are source of enlightenment and entertainment. The purpose which runs behind every artistic writing aims at expressing impulses which are either experiences or yearnings, and tend to teach humanity to become aware of happenings and guides them to shape their living in a proper way. Literatures'

reflections and representations are the manifestation of life. They have served as eye openers for many social issues, political uprisings, economic developments, historical documentations, scientific inquiries, technical developments and so on.

The present paper is an attempt to elucidate the idea that literature is the literal translation of life and specifically it analyses creative writing with reference to feminist writings. It elucidates how literature enriches and proves that it is one of the chief tools to evoke social responsibility. Literature as a mirror serves as evidence for women's demeaned status by ascertaining her absence in the reflection. One of the important issues which has not been highlighted or in wilderness is Feminist consciousness. There has been no place for women in the pages of history. She is represented or delineated subordinated roles. For ages women are enslaved under the pretext of culture, tradition and principles. The identities of woman remain a puzzle. Her position as a female is devalued pertaining to biological factors. Her status as a second sex or fairer sex has prevented her from gaining the deemed respect. In 1960's a changed outlook evolved as a result of women's liberation movements and pioneers of feminist writings rose as phoenix to ascertain the privileges that are long been suspended. Literature as a medium has always assisted history to revise and rethink the plight of women in the current scenario. As it is a mirror reflecting life's reality, it has zoomed the real picture of women to the zenith to resolve the problem encountered by women, it is then discovered that she is seen absent in history.

Literature for good or bad, true to its nature of representing reality has projected women's demeaned position in the true sense as they are treated. Literature has become handy to prove the domineering role played by patriarchal men. Woman's critical position as a human has always been a controversial one. It evokes arguments

but ever remained an unresolved problem. Her presence is eminent but rarely to be seen or identified because of the wanted prejudice of the patriarchal predators. Women are victims whose projection in literature meted out injustices. As the Derridian concept, "an always already absent presence" is true to the case of women. The explorations of women in literary world reveal to the core her absence, which raises a question whether her absence is intentional or unintentional. Be it either way it shows her poor plight. If it is intentional it emphasizes her secondary status given by men. In the other way if it is unintentional it reveals how they are considered unimportant and it did not strike or rise in the minds of men to offer equal status to women who are the better half as a mankind. It also proves the power politics played by men in not allowing women to decide or think on their own.

Women biologically weaker of men easily succumb to the suppression enforced on her. It is after a long logical and legal fight women rise from stooped position to question their place in the society. Women writers, feminists and well wishers usher to question the injustices meted out to women. Literature, a powerful tool of literary expressions has helped women to analyse her place in the history. They rise to the occasion and realized that it has become imperative for women to determine their new role in history and tradition and have realized their responsibility to set and redefine its parameter.

The feminine consciousness is hidden or only a part is displayed. Due to nationalist movement and reform movements the hidden past rose to visibility in the nineteenth and the twentieth century. The following statement in Jane Austen's novel *Persuasion* by Anne reveals the true picture of women in literature, "... I do not think I ever opened a book in my life which had not to say something upon woman's inconstancy. Songs and proverbs all talk of women's fickleness". The above passage gives a clear cut picture and anticipates the feminist approach to life and letters. The exact perception of women is dichotomous, on the one hand she is deified as the epitome of divinity, motherhood and forbearance, while on the other she is viewed as the epitome of lust and evil. In both aspects as the mythic model she is portrayed either as super human personality or as subtle souls to be used for man's needs and not his equal companion.

Feminism sprung as a result to put an end to oppression of women. The world of women requires a changed ambience to assert her dignity. As stated by Elaine Showalter to create a new tradition for women's world becomes a primordial prerequisite to ascertain a

reformed panorama for shaping her future. Exposure of reformist movement, economic independence, and influence of western feminist movement helped feminists to restructure the literary perception. The period 1960's is the torch bearer it heralded a new era for women. Feminist writers like Mary Wollstonecraft, Simon De Beauvoir, Virginia Woolf, Helena Cixous, Sandra Gilbert and Susan, Betty Friedan etc and the second generation women writers of Indian literature like kamala Markandaya, Ruth Prawar Jhabvala, Santha Rama Rao, Nayanthara Sehgal, Anita Desai, Shashi Deshpande, Bharathi Mukerjee, Gita Hariharan, Uma Vasudev, etc constitute to establish a new world and set the parameter which are clearly against the existing social order of the day. The portrayal of women in literature helps them to do research as it provides them with role models drawn from the sufferings of the women characters harassed under the chauvinist male domination.

The present paper aims to highlight how the thematic concerns related to feminism are delineated in novels of Shashi Deshpande. Her novels stand on the cross road of tradition, she is a writer par excellence. Her novels, *The Dark Holds No Terror*, *That Long Silence*, *The Binding Vine*, *A Matter of Time* etc constitute the outcry of women who are caught in the conflict between compromise and change.

Women being trapped between tradition and exaggerated appraisals experienced the mental trauma in searching her self. A close study of Deshpande's novel *The Binding Vine* reveals how well the literary form of fiction voices and reflects social issues. Literature in broader sense is humanistic at the outset, as threadbare exposition of her novels expresses concerns for women on humanitarian ground and a value-based study enumerates the view point of gender disparity imminent in society.

The Binding Vine is the fourth novel of Shashi Deshpande. A value-based and feminist-specific approach have been adopted to uncover the novelists' pragmatic resolution related to modern Indian women's beleaguered existence and also emphasizes how literature as a devise and device comes for assistance to focus the problems of life. Rather than as an entertainment tool its multidimensional task in teaching and nurturing values to mankind deserves mention and praise.

The Binding Vine is a story woven around the women folk: Urmila, Mira, Shakuntai, Kalpana, Vanna, and Sulu. The lead role is played by Urmila. The plot of the novel is so well knit, that it links the women of three generations. It reveals the predicament of women through different

generations which is identical irrespective of the period. Mira's mother, Urmila's mother, Vanna's mother, and Mira belong to the first generation group. Urmila, Vanna Shakuntal and Sulu are from the second generation. In the third generation there are Kalpana, Anu, Mandir. The plot moves all these women and Urmi binds them all. She is in contrast to the silence of all. The close perusal of the novel reveals that whatever be the period women are always demeaned and deceived. It also proves that for centuries they are devalued and in the so called digitized world too they face hardships. The scenes have changed but not the conditions. Women are always expected to be in the cocoons as silkworms, meek, subtle, and suppressive.

In *The Binding Vine*, Urmila's loss of her child serves as threat to her life. Her daughter death haunts her and she resolves to come out of it. The death of her daughter made her see the life of others and she becomes a sensitive woman to see the troubles of others as hers. The first woman whom Urmi is drawn towards is her mother-in-law, Mira, whose poems were the reflection of her inner struggles. She is forced into marriage she feels that she has been invaded by her insensitive husband. Here Deshpande wants to suggest how Indian society forces wife to serve the husband as prostitutes. Mira's diary is a glaring revelation of "her intense dislike of the sexual act with her husband, a physical repulsion for the man she married" (63). She keeps this incompatible marriage a secret. At her in-laws house she was renamed Nirmala through her poems she questions "can they make me Nirmala? I am Mira (101) she writes:

Huddle in my cocoon, a somnolent silkworm.

Will I emerge a beauteous thing?

Or will I, suffocating, cease to exist. (65)

Her poems revealed her estranged married life. Her life was ensnared by her husband who forced her to quench his lust which in a way is a rape in the name of marriage. Mira resolved to publish her poems. Deshpande has highlighted the untouched issue of marital rape where women surrender to nightly sexual assault by their husbands silently.

The other character who disturbs her to the core is Kalpana, daughter of Shakuntai. Kalpana is an embodiment of free will and spirit but which have become snares for her to be caught in the cruelties of man. Her boldness is a threat to her, which the society is not ready to accept. Kalpana's outlook, her bold strides, her beauty are suppressed and silenced by bestial behavior of man. Shakuntai speaks about her daughter thus:

She's shamed us, we can never wipe off this blot. And Prakash blames me. What could I do? She was so self-willed. Cover your self decently, I kept telling her, men are like animals. But she went her way. You should have seen her walking out, head in air caring for nobody. It's all her fault, urmila all her fault (147)

Shakuntai's outburst brings to light the partisan attitude of the society. If a girl is raped though there is no fault on her side is censured and victimized. In spite of her motherly love and sympathy for her daughter she scolds Kalpana for her free will is the reason for the catastrophe. After this brutality the case is filled as a car accident. Dr. Bhaskar severely protests and even the police try to close this case as an accident because it is a disgrace for female honour. "...think of the girl and her family. Do you think it'll do them any good to have it known the girl was raped? She's unmarried, people are bound to talk, her name would be smeared" (88), says the police personnel which is the replica of society's intention about a girls' brutality. Urmila raged at this indignity and took steps to report the matter to the officials and press. Despite all opposition, she pursues the case reopened it for deep investigation. Soon help came in the form of protest from women folk. The tides of protest results in final revelation that she is raped by Prabhakar, husband of Sulu, Shakuntai's sister.

Then next is Shakuntai she is a stereotyped woman who fears the laws of the society. Kalpana's brutal rape is a universal predicament she sees the affinity in Kalpana and Mira, "I have suddenly realized what has happened to Kalpana happened to Mira too" (63). The perception of women is viewed in a prejudiced way which tempts her to conceal her daughter's brutal rape. She prefers to be silenced. The novel *The Binding Vine* bounds together the mis-happenings of women's life that spread across chasms of time, social class and death.

Mira's inhibition, Sakuntala's silence and Kalpana's injustices reveal how the society imposes on women of what being a woman is. Though the novel revolves around women, they manifest the humanity that lurks inside. Urmi's struggle/trauma in forgetting her child reflects how women are tied to their children and the binding vine as stated by Mira symbolizes the umbilical cords to which the mother and the child are bonded. However Urmi comes out of her inner struggle by channelizing herself towards the pains of others. She shares a bond (like umbilical cord) of sympathy and sensibility towards the sufferings of others.

The title *The Binding Vine* is metaphorical like the vine, a creeper she entwines upon others for her stability

of mind. The point that the author tries to convey is that as the creeper cannot grow on its own similarly to come out of the shackles women must bind themselves with love and affection for others. By bonding, problems will be meted out and emancipation becomes possible.

Urmila is the mouthpiece of the author, who has a vision that if women forge sisterhood they could sweep the sky. Female binding is the theme of the novel. A woman helping out other women in distress is a story line developed by Shashi Deshpande. This bonding, the vine of love, sympathy and care bind life. Indira Nityanandan is right, she says: ...the step forward achieved in the novel is the introduction of female bonding, the desire of one woman to help another less fortunate one. Urmila draws a society's attention to the plight of the rape victim and is determined to get Mira's poem published. (66)

The power of literature is great indeed. It absorbs us, transforms our environment, changes our way of thinking,

similar to the transformation happened in Urmila after reading the poem of Mira she evolved as a strident feminist striving to empower women. As the adage "Pen is mightier than sword" is too true to be considered. The powerful writings of many literary persons have extended unlimited scope for life to be filled with fun, values and morals. The well intended literary works are aesthetic specimen of moral codes. Decoding the values is up to the readers' reach. Let us cherish literature for its art's sake and morality sake and evolve as worthy beings.

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PROMOTION OF ECO-FRIENDLY VALUES THROUGH TEACHING OF ENGLISH LANGUAGE

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Abstract

Literature plays a prominent role in teaching English language in the classroom. Although, there are so many paradigms in improving soft skills and communication skills of students, Literature is authentic or the best source to teach English language in an easy way. Every student can learn the social aspects and human values by reading novels or short stories or poems or plays. If literature reflects social realities, then, apparently, it will embody human values. When students imbibe morals and values through English language learning, it also enhances their language acquisition skills. By reading literature every student can not only improve his or her vocabulary, sentence construction, grammar and critical thinking but also learn to live a value based life in the society and appreciate and conserve nature which is the need of the hour. The objective of this paper is twofold. On the one hand, it describes the need of value based education and on the other hand it focuses on how English language can be an effective tool to inculcate values. It also emanates light on how specific values may be taught by language through communication skills. It also analyzes how Teaching English Language in colleges can be used effectively to impart and instill societal and eco friendly values through English Language teaching classes.

Keywords: Literature, Language teaching, Eco friendly values, Value Education.

Introduction

According to C. V. Good — "Value-education is the aggregate of all the process by means of which a person develops abilities, attitudes and other forms of behaviour of the positive values in the society in which he lives."

If literature reflects social realities, it will apparently embody human values. If it embodies human values, then, naturally, its study will eventually leave impressions on the students. In other words, in imbibing its values, which it emphasizes by showing the debasement of those values, we become better persons; and that state of being a better person needs to be transformed into something concrete and practical (Eagleton, 1983:208). It is not enough, though, to assume that literature has values: the values that it has have to be understood by its readers. Obviously, one cannot understand the values inherent in literature without, first of all, understanding what values are and the importance of value education.

Meaning of Value Education

Value education simply means developing appropriate behaviour and habits through inculcation of certain values and habits. It also refers to a wide gamut of learning and activities ranging from training in physical health, mental hygiene, etiquette and manners, civic rights and duties to aesthetic and even religious training. It fosters positive relationships and is an explicit goal

aimed at promoting care, respect and cooperation. The main aim of value education is the ability to make moral judgment based on sound reasoning. According to Rosana G. Rodriguez and Jose L.Rodriguez: "As a global society continues to expand, we have the choice to co-create a better future for our children by ensuring equity, access and excellence in education as core values that will help transform our world. That choice allows us to become all that we can be as people, through the celebration of our diversity of language, history and culture. It also means that we fully embrace our multilingual society and that we provide full support for all learners."

The Need of Value Education

The inculcation of value based education has become a need of the hour. The need of values and morals can be characterised under various points.

1. For self realization and inner development.
2. To promote fundamental values.
3. To shape our world, outlook and attitude.
4. To sustain the society and culture and bring about necessary changes in the society.
5. To train to become responsible citizens.
6. To understand one's national goals.

These are only to name a few characteristics for the need of values education. We can conclude that it is values that

are the guiding principles of life, which influence one's physical, mental and social health.

Strategies to learn English language with better values

Learning the English language assists in developing intercultural understanding. It is not only a means of improved communication, but also plays a role in promoting global understanding and respect cultural diversity. When students imbibe morals and values through English language learning, it also enhances their language acquisition skills.

Value education and English language acquisition may go hand in hand if one keeps in mind the following strategies

1. Students should be asked to write the various stories that they have read from different perspectives, bringing out maximum morals and values in them.
2. Students should be asked to write reports on the events that they have experienced and put forth their analytical views of how better morals or values could have been imparted through the particular incident.
3. Facilitators should challenge the young minds to think on controversial topics and see how well they can maintain their values, when they voice their opinion.
4. Students should be told to analyze historical or current issues, which require moral correction and facilitators should evaluate their views.
5. The job of the facilitators is to gauge the understanding and attitudes of the students when they present their ideas through oral skills.
6. Students should recognize culture and develop respect towards cultural diversity and learn to empathize with others.
7. Facilitators should arrange debates, discussions and brainstorming in order to reflect on intercultural experiences where students learn to be a responsible citizens with all moral values and lead their country to success.

Hence, with an activity based teaching, language acquisition and value education can be both taught with ease and learnt with interest.

Colleges are not value-free or value neutral zones of social and educational engagement, but they are about building character as much as equipping students with specific skills, and values education is an explicit goal aimed at promoting care, love and respect and cooperation. Values education is a way of conceptualizing education that places the search for meaning and purpose

at the heart of the educational process. The creation of a values-based learning community that fosters positive relationships and quality in education and life.

Nature is the most beautiful and attractive surrounding around us, which makes us happy and provides us natural environment to lead a healthy life. Our nature provides us variety of beautiful flowers, attractive birds, animals, green plants, blue sky, land, running rivers, sea, forests, air, mountains, valleys, hills and many more things. Our God has created a beautiful nature for the healthy living of all us. All the things we use for our living are the assets of nature which we should not spoil and damage beyond redemption.

We should not destroy the originality of the nature and imbalance the ecosystem cycle. Our nature provides us beautiful environment to live and enjoy so it is our responsibility to keep it clean and away from all the damages. In the modern era, many selfish and bad activities of the human beings have disturbed nature to a very great extent. And it is high time that we all should try to conserve our nature's beauty with its pristine glory.

Thus, a well designed English Language curriculum that provides a rich collection of varied genres of writing, that makes the bulk of learning resources, when transacted effectively could become a value based learning of English instead of remaining 'First Language Curriculum' alone that is taught primarily for fluency in 'spoken' English or to enhance the 'communicative competencies' of learners.

This research paper aims to explore the qualities like love for nature, empathy, being helpful and careful in caring for the environment with due respect. This could be cultivated through exposure to situations and opportunities to exercise them in real or simulated classroom experiences. For this to happen, the curriculum has to go beyond attaining academic excellence to capacity and character building. Analysis of a short story prescribed for English Teaching Text books can throw some light on the teaching of values. The short story "Once upon a time" a short story by Terence Alan "Spike" Milligan is sourced from the first Semester English Language teaching resource, the textbook of Periyar University, Salem. This is not only to sensitize to the needs of others but also to cultivate love for nature and God' creations which is the prime need of the hour. The inclusion of this theme is a thoughtful exercise as students at this stage are gaining maturity and a better understanding of the world around them. The stage also marks a transition from secondary to college level where branching of academic disciplines of

study provide an orientation to a more practical and realistic approach to engage with the world.

A pre-teaching activity for the lesson could be, make them to share whether they like to grow trees, plants and keep pet animals at home. What are the difficulties we face in day today life? What are the reasons for these problems? There are umpteen problems such as no rain, no drinking water, buying water for money, Tsunami, floods, global warming, pollution and draught. Agriculture lands are converted into factories and intrusion of wild animals in to the villages has become a common phenomenon, Make them do a fantasy exercise, in which the students can be asked to close their eyes and imagine the world without plants, trees, animals and birds.

The short story narrates how Humans used their muscle power and became leaders for all the creatures. So, human beings started hunting and killing animals and eating them. Humans had a larger brain which made them think they were superior to all other species. Even among human beings some humans (particularly men) thought they were superior to all others. Some tiny animals, birds and insects like rabbits, rats, mice, sparrows, doves and parrots were caught while eating the crops cultivated by men; so, the men said, 'These are a menace. We must kill them'. They called them 'pests' and killed them in addition to the 'wild' animals. In every country man killed all, what they called 'wild' life.

And so on, when human beings (both men and women) multiplied in large numbers, there was shortage of food. When there was shortage of food, the leader men and others started killing more animals and birds like eagles, crows, snakes, and even wild animals. They cut down all the trees and brought more land for cultivation. Forests disappeared. They emptied all the lakes and occupied the land to construct their dwelling places. They destroyed mountains to get more minerals and other materials like granite, marble, stones, etc.

All the natural resources disappeared. All animals, birds, and insects disappeared. There was shortage of food, water, fresh air and even space. Human beings increased. The world became crowded with human beings. There was no space even to lie down; so, they had to sleep standing up. They started fighting among themselves.

One day, some men saw some new creatures stealing their crops. These creatures were called 'greedy people', 'the ones below the poverty line', 'the uncivilized', 'beggars', 'robbers', etc. 'These creatures are a menace!' declared the leader men and they must be.....

We can make the students realize that Nature is not just a set of resources that can be exploited, modified, altered, privatized, commercialized and transformed without any consequences. Earth is the only home we have. The Earth does not belong to us; we belong to the Earth. The Earth is a living system. It is an indivisible, interdependent and interrelated community comprised of human beings, nature, the atmosphere, the hydrosphere, and the geo sphere. Any substantive alteration of one of its components can affect other areas and the entire system. The Earth is the source of life. Through the term Mother Earth, we express this relationship of belonging to a system and respect for our home. We have exceeded the limits of our system. We have broken harmony with nature. We are living through a series of rising crises that could cause the collapse of the system. It is essential to restore, affirm and guarantee the existence, integrity, interrelation, interaction and regeneration of the Earth system as a whole and of all of its components.

The teacher could divide the students into different groups to debate and come up with their arguments with series of questions like the author calls it an 'unfortunate time' then what could be the fortunate time?, What made humans think of themselves superior to all ?, Why do men consider themselves 'dominant creatures' are men superior to women ?, How do the natural resources disappear?, Do you agree with the men, who call some others 'pests' and a 'menace' are we right in calling the poor, 'uncivilized', 'beggars', 'robbers', 'greedy' and 'a menace'?. This exercise would inspire students to reflect and make them to realize that not only do human beings "have the rights to a healthy life," but so too does nature, which is the basis of survival for all species including humans.

The teacher could ask the students to plan the activities that they would like to take up to protect the environment. For example, have 'Love for nature Week'. During this week (or month, depending on the schedule), suggest that everyone to plant a sapling, rear an animal. In the classroom, they can share their plan and activity in English. Likewise Save water and electricity week, Walk or use bicycle, Donate clothes or things.

For students, learning explicit values can be lots of fun. They enjoy helping each other remember the week's value and really enjoy. At the beginning of the next class, the teacher can remind and ask the students about their activity of the previous day and make them express whether they practised with others or friends or their families. The teacher would ask students to volunteer

success stories and ask the class to act out that story in English. We might even make a poster and at the end of the week, we can celebrate by drawing a big star to show that we've mastered the value. By breaking values into small, meaningful chunks, stating our expectations, following up during the week and rewarding students for good behavior, teaching values becomes not only manageable, but incredibly helpful to create a value based society. It might seem like we're being asked to do too much when, on top of teaching English, we have to teach students to be kind, helpful, fair, polite and careful while learning about recycling, caring for the environment and respecting the world around us.

Thus, we see how English language teaching can be used to improve the language skill as well as make the students understand the importance of conserving nature with their eco friendly values in this paper. Similarly many more moral values can be taught through English language teaching methods, which are visualized to bring

about change in the attitudes and behaviours of students. This will surely pave the way for social transformation.

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EXPLOITATION OF HUMAN VALUES IN J.M.COETZEE'S DISGRACE

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Abstract

This paper aims at the importance of moral values. They are the predominant pillars of human living system. Human beings can attain humanity only when we have moral values. Here, the protagonist, Mr. David Lurie fails to have moral values. Being a professor he lacks in professional ethics, and he forgets to follow the morals of his life. Since, he lost his moral values; he lost his job and life. Values cause peaceful life. So, at last, his own daughter was molested, he realizes the importance of moral values in his life. Lacking of moral values leads to the destruction of our life.

Keywords: Moral Values, Humanity, professional ethics, peace, destruction.

“Now a day we know the price of everything and the value of nothing”

- Oscar Wilde

Values can be looked at as utility, pleasure, interest and an intrinsic good; values in terms of approval, by an individual, by a majority of individuals, and by convention. Values are a set of principles or standards of behaviour regarded desirable and important and held in high esteem by the society. The failure to hold them will result in blame, criticism or condemnation. As the development of science brings a modern life, we lack in human values. Values are the most important factors in our life. That determines our characters and personality. We can't say that education can give moral values to an individual. But education is one of institutions of moral values. Our life style becomes a corrupted one full of sins. The modern life is full of violation, corruption, betraying, cheating and dominating. Our life style becomes more modern without basic human values. An individual is respected when he has good moral values, if he does not possess it means, he will be called as a beast. The thing which separates human from other creatures is the sixth sense. Which helps us to identify what is good and what is bad? This sixth sense must be possessed by a normal human being. Educational institutions are called as “Temple of learning “. Here a student right from his/her childhood has been moulded and formed. The student is given into the hands of the teacher, parents, believing teachers that they will guide their children in a right path. But are the teachers having moral values with them? The question has been asked by so many parents. Disgrace is about a society in the process of being overhauled, in which morality has been ‘erased and reborn’ and all the terms have changed; this is the meaning of the name of the young rapist in the

Petrus, menage, Pollus- with its incongruous classical associations. The world being jettisoned is that of David Lurie and Mrs.Curren, with its interest in Romantic poetry and the classics- a world whose humanist values have failed to resolve the conflict between coloniser and colonised, and yet these very values- a respect for the individual, sympathy, restraint-become the measure of what is missing, in human terms, in the revolution. The truth is that there are two patriarchs in Disgrace: that Petrus represents a force for oppression without pity as great, potentially, as David Lurie has made use of Soraya and Melani, but there is a lethal symmetry in the fact that his own daughter is used in turn and becomes a chattel of the Petrus clan – a by owner, without a voice. When the novel ends, News of her rape has for some time been bruited around the district by her rapists. The point is that this is ‘not her story to spread but theirs: they are its owners’. What Disgrace finally shows us is the promised victory of one expansionist force over another, with women as pawns, the objects of punitive violence. (‘There must be some niche in the system for women.’) The scenes of Petrus clearing his land, aided by Lurie, recall the passages in Foe in which Friday is set to work on the stone terraces, alongside his master. Petrus himself is recalcitrant, unyielding: he is the rock on which the future will be built. Unqualified praise from Coetzee's more prescriptive critics in the South African literary establishment.

Here this novel brings the life of corrupted people. Here the protagonist, David Lurie who is a Professor of a university does not possess any moral values. Though he is an experienced Professor of fifty two years old, He does not know to control himself. Though he is good at his teaching, he does not know to maintain a relationship

between him and the students. So here the Professor lacks in moral values, he fails in his noble profession. Because of his bad characters, he fails to build a good relationship between him and his students Melanie who is his student in the university with whom he wants to have an affair with her. Student is almost like his child. He should maintain his own decorum in handling the relationship. A teacher has more responsibility towards the student than his/her parents. Here it fails. The values have gone out of David Lurie, because of that only he is condemned by her father us. "We put our children in the hands of yon people because we think we can Trust you. If we cannot trust the university, who can we trust, we were never thought we were sending our daughter into a nest of vipers" (pg.38) Melanie's father Isaac has clearly condemned university and the people who are working in it. He compares the university with the nest of vipers. Here purposely calls the professor as viper. It is a kind of dangerous and poisonous snake. The professor is being compared with an animal. So we will call a person as an animal when they do not have moral values. So here the professor fails in his moral values. As Lekh Raj Shori says in his "*Life becomes a burden*"

"Whenever we go against our values our conscience gets burdened.

Stress level goes up; insecurity comes in. Ignoring conscience long Enough kills it eventually making it dead weight like the rocks in the Story life becomes a burden" As it is mentioned above, here too Lurie's life becomes a burden to him and he is dismissed from the university. So values play vital role in our life. The teacher is supposed to teach value education to the students. Teachers must be a role model to them. But here this professor fails in that. People in this novel give importance only to wealth. They go after money. Bev Shaw, who runs the clinic for animals, kills the diseased animals for money. Every day she kills diseased animals in order to earn money. So here values fail. Lucy and David are attacked by the three black people, the reason behind that is the three black people want to rob in her form. They have robbed all the things. They also have attacked Lurie and above all they have raped Lucy. Even they are ready to kill other people for their life. So the human values have gone away from them.

To conclude, one finds in Coetzee's fiction a minimalist programme for promoting change which is, quite literally undermined even as it is articulated. Convinced of the need for change in the society in which he writes but, at the same time, aware of the comprising nature of the

ineluctable "worldliness" of the literary text this writer has had to choose between subsiding into silence and adopting a strategy of paradox. Premised as it is on this uneasy balance between knowledge of implication and hope for transcendence, this strategy can at best, generate only intimations of an alternative to *the status quo*, intimations which are therefore often either over looked or ignored. Human being is the only creature which is the cause for destruction, i.e. destruction of nature, values and on the whole the universe even from Adam, human beings start to exploit it. In those days, our ancient people lived with moral values, modesty and systematic equation. They had an important concept behind their every practice. They were socially, politically and physically strong enough to run their life, but as technology grows, we lose all our values, healthy practices and modesty. Because of modernity we lose all these things so modesty destroys your life living with more modernity is not a mistake but we should not forget our traditional values and customs people in the modernism do not feel such things in their life. When there is development in modernity, there is a decline in human values.

Even people started to kill others for their life they do not worry about others welfare. In a way they want to live a sophisticated life. Modernity causes danger to human beings they do not live a meaningful life. They suppress other people. Especially men become like beasts. They behave, act and live like a beast. It is the nature of a beast that it can attack any animal it wants to eat but here men who attack the animals to eat their flesh in the same way attack women to satisfy his sexual pleasures. So human beings' values are declined to below than zero.

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ETHICAL CRITICISM AS A PEDAGOGICAL TOOL TO PROBE VALUES FROM NEW LITERATURES IN ENGLISH

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Abstract

Literature emulates our life, unique in its kind, which reflects not merely the external features of the age but also its inner face, its nervous system, coursing of its blood and the unconscious promptings and conflicts which sway it. It considers as an active sphere where one can propagate and cultivate the values. This paper attempts to apply ethical criticism as a pedagogical tool through which one could probe moral values from literature. Ethical criticism refers to the inclusion of an ethical component in the analysis, interpretation and evaluation of art. The researcher focuses on New Literatures in English for its enormous thematic concern which are the base for the pool of value education. In this paper the researcher focuses on a play *A Raisin in the Sun* written by Lorraine Hansberry. The major concern of the paper is to indicate the bond between ethical criticism and literature and its usage in English literature classrooms.

Keywords: Ethical criticism, New Literatures, Afrocentricism, Pedagogical tool.

Introduction

Literature seems to be an active canal, which reflects the life of people and the society, who make society and vice versa. It's a vast area where numerous aspects can be involved in it. The facts, imagination, experience, and the inner most thoughts, the ethics, technology, tradition, dreams and desires of each single person makes a single entry to the massive literature. Literature's motive can be seen in two ways. Art (literature) for art's sake of Immanuel Kant and art for life's sake of James Baldwin. In this paper the researcher attempts to probe the ethics from New Literatures in English by using Ethical criticism. It also tries to explore the ways in which Ethical criticism can be used in English literature classrooms as a pedagogical tool to enable the students to be embedded in ethical values.

Ethics versus Literature

This e-generation grows in a techy way where the value and concern for humanity is very less. There are some aspects which insist the need and significance of ethics or value in human's life. Among them literature is placed beside religion. The dilemma here is whether literature is for entertainment or for the enlightenment. As Philip Sidney confesses that poetry is to teach and delight or as Swinburne's *Poems and Ballads* (1866) and Walter Pater's *Studies in the History of the Renaissance* (1873), which concludes with the famous invitation to "burn with a hard gemlike flame" in the "desire for beauty, the love of art for its own sake." According to the researcher literature is for both to teach as well as to delight. She would like to

assess the way in which literature can be a medium to propagate the values/the ethics. For that she concentrates on New Literatures in English and in order to probe the values she uses ethical criticism as a tool.

Ethical Criticism

Ethical criticism refers to the inclusion of an ethical component in the analysis, interpretation and evaluation of art. Marshal Gregory in *Ethical Criticism and Liberal Education* posts that "[The] primary objective [of liberal education] is to work toward the perfection of both individuals and society". Davis and Womack concur when they propose, in *Reading Literature and the Ethics of Criticism*, "If we are to accept the proposition that literature reflects human experience while at the same time it affects it, that literature is both a product of the social order and helps establish and maintain it, ethical criticism, in its desire to examine the moral and ethical nature of a work of art, clearly establishes an important bond between the life of the text and the life of the reader. (185)"

This eloquence moves the researcher to use and examine the tool of ethical criticism in reading New Literatures in English.

Ethical Criticism as a Pedagogical tool in English literature classrooms

Wayne Booth, one of the most respected scholars in the field of ethical criticism not only details the complex responsibilities of author, reader and text to self, other and society, but also writes pointedly and plainly in

The Company We Keep: An Ethics of Fiction that “ethical criticism attempts to describe the encounters of a storyteller’s ethos with that of the reader or listener” (8). Gregory offers a similar definition in *Ethical Criticism: What It Is and Why It Matters*, saying, Transpositions between readers and fictional characters carry obvious ethical significance. Despite current theories in philosophy and criticism about the inescapability of relativism, most of us cannot evade the deep intuition that identifying with characters in stories can exert a powerful influence on the quality and content of our own lives. It is this perspective—stories as an influence on ethos, or who we become—that makes ethical criticism necessary. To analyze how fictions exert this influence and to assess its effects is ethical criticism’s job. (194)

Educators can moderate a discussion on the value of literature. Such a discussion might begin with questions like, why do we read? Why do we enjoy reading? What are your favorite literary works? Why are these favorites? If we learn anything from these works, what is it we learn? Opening with a point Gregory makes in *Ethical Criticism: What it is and Why it Matters* might help to facilitate this discussion. His aims in this essay, as does Booth, how we as readers can interact with literature as moral agents. He says, Ethical criticism will attempt to help readers to understand that there is no such thing as being ‘merely’ entertained, that even at the lowest possible level of engagement, the intellectual and affective exertions that are required just to understand the content, shape, and direction of a story in fact involve a complicity agreement to let the story have its own way with their beliefs and feelings.(203)

Storytelling, like other narrative, by its very nature, becomes a morally engaging artifact that challenges us to agree, disagree, affirm, disavow to judge. It asks us to engage with it, to respond to it, or as reader response critic Louise Rosenblatt, says, to transact with it. Interestingly, in their use of the words ‘encounters’, ‘transpositions’ and ‘bond’, Booth, Gregory, Davis and Womack, respectively, echo Rosenblatt’s ‘transactions’, suggesting that ethical criticism is simply one more mode of reading, of responding to texts. A further advantage of this discussion is that it can confirm any experience the students may already have with reader response theory and the teacher can refer to this prior knowledge to suggest that an ethical response to a work is merely one among many, such as those determined by gender, race, religious background, ethnicity, regional placement, and previous readings, that influence our perception of a text. In other words, a

reader’s definition of ethics can affect his or her reading in important ways. As instructors, one can take time to point out that, as Gregory says of *liberal education*, trying to Create a particular kind of citizen: the citizen who will know how to define and discuss the values that society wishes to cherish and about which society must remain clear if it is to preserve its identity, solve its problems, evaluate its practices, and civilize its spirit.(34)

All forms of political criticism (Marxism, feminism, post colonialism, gender and queer) may be more truthfully seen as subcategories of ethical and moral criticism. Instead of simply defining and offering examples of these approaches, instructor can situate them within the realm of ethical criticism by discussing with our students the ultimate objective of many of these practitioners, which was not only to foreground the power structure responsible for silencing the voices of female, working class, African American, gay and lesbian, and colonized peoples, but also to assess the hierarchies from within an ethical and moral framework and to effect change.

New Literatures in English

By using ethical criticism as a pedagogical tool any piece of literature could be analyzed. The researcher is interested in new literatures in English because of its’ enormous thematic concerns. The label New Literatures includes the literary productions of a geographically and culturally vast and non-contiguous area that includes the former British colonies (for example, from Canada to Australia, from Singapore to Pakistan and India). It is used as an umbrella term, “New Literatures” (significantly in the plural) incorporates very different literary products, each with its own cultural and geographical specificity. It is important to be aware of this specificity as it was long denied by the colonialist project which denied different identities. Because of this denial, the search for a meaningful identity and a local cultural specificity to oppose the cultural assimilation of colonial rule or contemporary globalization is an important theme of New Literatures in English. This search for identity has been particularly meaningful for writers coming from minority groups such as black people, women and queers.

Analysis of Ethical Criticism on *A Raisin in the Sun*

The play *A Raisin in the Sun* by Lorraine Hansberry considers under New Literatures in English, since it comes under Afro- American Literature. It portrays the double burden the Black American faced of fighting against racism and poverty on equal measure against this sharp

whitebackground. Set against the backdrop of overt racism and pervasive housing discrimination in the 1950s, *A Raisin in the Sun*, manages to recover and sustain ethical idealism and conditions, personal and societal, which addresses sensitive issues in an understandable way. The play does not only look at the distress, futility, and tragedy caused by the discrimination but also the pride and hope and what kind of conviction and commitment it takes to bring about hope out of hopelessness and courage out of fear. The milieu in which Lorraine Hansberry was born contributed to the theme of her play, *A Raisin in the Sun*. Hansberry was brought up in a society in which her black race was segregated by the white people. This environment was not conducive for the black as they were not regarded as equal to the whites. Under educational laws such as "separate but equal" which meant that the black children and white children were separated into different schools, growing up as a black child was challenging. With the Civil Rights Movement in place, championed by the likes of Martin Luther King among others, the country was being forced for the first time to truly put into practice Abraham Lincoln's words in reference to the Civil War freeing the slaves about a century ago that "all men are created equal". This period coincided with the time when Hansberry wrote her play, *A Raisin in the Sun*, which captures the black family who through their endeavors try to achieve the American dream of upward social mobility achieved through hard work. Through ethical criticism one can bring out a strong motif of Afrocentrism throughout the play. Unlike many of her black contemporaries, Lorraine Hansberry grew up in a family that was well aware of its African heritage, and embraced its roots. Hansberry's afrocentrism is expressed mainly through Beneatha's love for Asagai. Asagai, a Nigerian native, is who Beneatha seeks out during her search for her own identity. She is eager to learn about African culture, language, music, and dress. The playwright is well ahead of her times in her creation of these characters. Hansberry is able to dispel many of the myths about Africa, and concretely depict the parallel struggles both Africans and African-Americans must face. To the adult students this play also teaches about the value of family, the care and love of a mother, wife and a unity of a family. The religious values like the sin of aborting the baby, keeping a liquor business etc. at the same time it explores the male domination through the characters of George Murchison, Walter Lee where they treated their female counterparts as inferior and expected a traditional role of submissiveness from them. Thus

through ethical criticism, the instructor and the students could have a discussion and can evolve a fruitful values by analyzing this play.

Conclusion

Thus this paper attempted to analyze the link between literature and ethics and provided a good deal of ideas on ethical criticism and how it could be used as a pedagogical tool to understand and probe the moral values hid in a literary work especially a work from New Literatures in English, which would enable the learner to acquire the ethic, understand the role between an author and the reader, question the conscious of good and bad, and review the life and society of his/her own. Thus it proposed that ethical criticism could be used as a pedagogical tool to probe values from New Literatures in English.

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MORAL DEVELOPMENT THROUGH CHILDREN LITERATURE AND FAIRY TALES

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Abstract

By the end of the 18th century, children's literature was a flourishing, separate and secure part of the publishing industry in Britain. Perhaps as many as 50 children's books were being printed each year, mostly in London, but also in regional centres such as Edinburgh, York and Newcastle. By today's standards, these books can seem pretty dry, and they were often very moralising and pious. But the books were clearly meant to please their readers, whether with entertaining stories and appealing characters, the pleasant tone of the writing, or attractive illustrations and eye-catching page layouts and bindings.

Keywords: *Children literature and fairy tales.*

Early writing for children

This was new. At the beginning of the century very few such enjoyable books for children had existed. Children read and enjoyed reading or hearing most which were designed especially for them. Fables were available, and fairy stories, lengthy chivalric romances, and short, affordable pamphlet tales and ballads called chapbooks, but these were published for children and adults alike. Take Nathaniel Crouch's *Winter-Evenings Entertainments* (1687). It contains riddles, pictures, and 'pleasant and delightful relations of many rare and notable accidents and occurrences' which has suggested to some that it should be thought of as an early children's book. However, its title-page insists that it is 'excellently accommodated to the fancies of old or young'.

The books that were published before the mid-18th century were almost always remorselessly instructional or deeply pious. Yet just because books seem dull or disciplinary to us today, this doesn't mean that children at the time didn't enjoy them. Godly books of the sort produced from the 1670s by Puritans like John Bunyan are a case in point. James Janeway's *A Token for Children* (1671-72) gives what its subtitle describes as 'an Exact Account of the Conversion, Holy and Exemplary Lives and Joyful Deaths of Several Young Children'. These children lie on their deathbeds, giving accounts of the sins too often committed by children – idleness, disobedience, inattention to lessons, boisterousness, neglecting the Sabbath – but tell those assembled round them that salvation awaits all who renounce such wickedness, and they explain how happy they are to be going to their eternal reward. Hardly fun, we might think, yet memoirs and letters, as well as

continuing sales over more than a century, testify to young readers' genuine enjoyment of these descriptions of heroic and confident, if doomed, children.

The 18th century

The books that were published in the first half of the 18th century were of few books that were instructional and religious which published specially for children to teach some moral disciplines to the children, such as *A Little Book for Little Children* (c.1712), which included riddles and rhymes ; and a copiously illustrated bestiary, *A Description of Three Hundred Animals* (1730), the second part of which was published 'particularly for the entertainment of youth'. But the turning point came in the 1740s, when a cluster of London publishers began to produce new books designed to instruct and delight young readers. Thomas Boreman was one, who followed his *Description of Three Hundred Animals* with a series of illustrated histories of London landmarks jocularly (because they were actually very tiny) called the *Gigantick Histories* (1740-43). Another was Mary Cooper, whose two-volume *Tommy Thumb's Pretty Song Book* (1744) is the first known nursery rhyme collection, featuring early versions of well-known classics like 'Bah, bah, a black sheep', 'Hickory dickory dock', 'London Bridge is falling down' and 'Sing a song of sixpence'.

The father of children's literature

The most celebrated pioneers of the children literature is John Newbery, whose first book for the entertainment of children was *A Little Pretty Pocket-Book Intended for the Instruction and Amusement of Little Master Tommy and*

Pretty Miss Polly (c.1744). It was indeed a pretty book, small, neat and bound in brightly coloured paper. Newbery's books perfectly embodied the educational ideas of John Locke, who had advocated teaching through amusement. But Newbery has become known as the 'father of children's literature' chiefly because he was able to show that publishing children's books could be a commercial success. This may have been because he made most of his money from selling patent medicines, and by publishing for adults

Nevertheless, his children's book business flourished, and, following his death in 1767, it was taken over by his descendants, surviving into the 19th century. Newbery was a great innovator too. He produced the first children's periodical for example, called *The Lilliputian Magazine* (1751-52), a miscellany of stories, verse, riddles and chatty editorials. And his most famous work, *The History of Little Goody Two-Shoes* (1765) has a good claim to be called the first children's novel. It tells the story of a poor orphan, Margery, who makes a career for herself as a teacher before, like a less glamorous Cinderella (with no fairy godmother, balls to attend, or glass slipper), she marries the local landowner who she has impressed by her honesty, hard work and good sense. Whatever the causes, the result was a fairly rapid expansion of children's literature through the second half of the 18th century, so that by the early 1800s, the children's book business was booming. For the first time it was possible for authors to make a living out of writing solely for children, and to become famous for it.

Fairy tale and modern fantasy stories project fantastic other worlds; but they also pay close attention to real moral "laws" of character and virtue. By portraying wonderful and frightening worlds in which ugly beasts are transformed into princes and evil persons are turned to stones and good persons back to flesh, fairy tales remind us of moral truths whose ultimate claims to normativity and permanence we would not think of questioning.

Musing on the wisdom and ethics of the fairy tale, G. K. Chesterton observes that the genre sparks a special way of seeing that is indispensable to morality. Chesterton writes: "I am concerned with a certain way of looking at life, which was created in me by the fairy tales, but has since been meekly ratified by mere facts." I am calling this way of looking at life the moral imagination. For Chesterton is suggesting what the moral imagination is when he remarks: "We can say why we take liberty from a man who takes liberties. But we cannot say why an egg can turn into a chicken any more than we can say why a bear could turn

into a fairy prince. As *ideas*, the egg and the chicken are further from each other than the bear and the prince; for no egg itself suggests a chicken, whereas some princes do suggest bears." Likewise, we can say that values are set by the free market or by the state and assess what we are up against and how we should trade our wares or parley our talents; but we cannot know, except within the context of the entire story, why what seemed to be courage in one character turned out to be stupid bravado, while what looked like disloyalty in another character turned out to be creative fidelity to a greater good.

Moral living is about being responsive and responsible toward other people. And virtues are those traits of character that enable persons to use their freedom in morally responsible ways. The mere ability, however, to use moral principles to justify one's actions does not make a virtuous person. The great Jewish philosopher Martin Buber tells the story of how he fell into "the fatal mistake of *giving instruction* in ethics" by presenting ethics as formal rules and principles. Buber discovered that very little of this kind of education gets "transformed into character-building substance." In his little gem of moral and educational philosophy, an essay appropriately entitled "The Education of Character," Buber recalls: "I try to explain to my pupils that envy is despicable, and at once I feel the secret resistance of those who are poorer than their comrades. I try to explain that it is wicked to bully the weak, and at once I see a suppressed smile on the lips of the strong. I try to explain that lying destroys life, and something frightful happens: the worst habitual liar of the class produces a brilliant essay on the destructive power of lying.

Fairy tales and fables are much more than simple stories to entertain and amuse your children. Although these fantastical stories are important for fostering children's imagination and creativity, many also contain valuable lessons that can offer unique learning opportunities. We have compiled a number of lessons from popular fairy tales to help the children uncover the valuable lesson in your own favorite fairy tale.

Cinderella

The story of *Cinderella* can remind children to act appropriately even when surrounded by bad behavior. Cinderella was often treated unfairly and unkindly by those around her, but her decision to remain kind and thoughtful was eventually rewarded.

Rapunzel

Reading *Rapunzel* to the children can help them think outside the box for a solution to a problem. The children may already have all the tools that they need to succeed, just like Rapunzel.

Chicken Little

Reading *The Story of Chicken Little* can help teach the children the importance of becoming a critical thinker as well as helping them make decisions based on reliable sources. In this tale, Chicken Little and her farmyard friends did not do either and they paid a high price for believing flawed evidence and information.

The Little Mermaid

The Little Mermaid can help encourage children to try new things and venture outside their comfort zone every once in a while. Although trying something new can be scary, it can also be very rewarding. After reading this story, children might be surprised by what they are able to accomplish.

Little Red Riding Hood

In *Little Red Riding Hood*, children can learn the importance of being careful whom to trust, as well as to think critically. Although the young girl featured in this tale was initially fooled by the wolf, she was eventually able to deduce that her "grandmother" was not at all who she appeared to be at first.

The Three Little Pigs

The Three Little Pigs can teach children the importance of building upon a solid foundation, such for their education with Kumon Math and Reading programs. In this tale, the pigs with the home made of bricks ended up outsmarting the hungry wolf. This is similar to how students with a strong foundation in math and reading can have an advantage in their overall academic careers.

Fairy tale and modern fantasy stories project fantastic other worlds; but they also pay close attention to real moral "laws" of character and virtue. These laws ought not to be high-handedly shoved down the throats of children (or of anyone else). More accurately, they are norms of behavior that obtain in patterns of relation between agent, act, other, and world. Rational cognition is capable of grasping these norms. They become habit, however, only when they are lived, or, as in the case of fairy tales, experienced vicariously and imaginatively through the artful delineation

of character and plot in story. Thus, while fairy tales are not a substitute for life experience, they have the great capacity to shape our moral constitution without the shortcomings of either rigidly dogmatic schooling or values-clarification education.

By portraying wonderful and frightening worlds in which ugly beasts are transformed into princes and evil persons are turned to stones and good persons back to flesh, fairy tales remind us of moral truths whose ultimate claims to normativity and permanence we would not think of questioning. Love freely given is better than obedience that is coerced. Courage that rescues the innocent is noble; whereas, cowardice that betrays others for self-gain or self-preservation is worthy only of disdain. Fairy tales say plainly that virtue and vice are opposites and not just a matter of degree. They show us that the virtues fit into character and complete our world in the same way that goodness naturally fills all things.

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IMPARTING MORAL VALUES IN LANGUAGE AND LITERATURE DEVELOP LEARNERS PERSONALITY

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Abstract

Moral Values are principals or standards of behaviour which teaches what is right and what is wrong. Imparting moral values can develop the students to be morally good students and better human being. Language plays a very important role in moralization and humanization. Cultural development including knowledge, science, moral and morality are made possible by language. Through the medium of language morality develops the individual personality. Moral education is to establish a foundation for the development of student's behaviour, knowledge, skills and creativity to spur further development and growth. There are different ways to teach and enhance moral values to the students like storytelling with moral lessons, giving religious education. It helps in behavioural formation of the students and the learners.

Teaching moral values to the students fosters personality and social development. In early age they are very impressionable during the formative years, and good values can help them develop into caring, intelligent, and friendly people. For student's success Educators, parents, and community members should help students develop a love and passion for learning and reading good values. The behaviour of children as early as possible in developing the attitudes and behaviour based on moral values of religion. Children's literature provides an avenue for students to learn about their own cultural heritage and the cultures of other people. It is crucial for children to learn these values because, "developing positive attitudes toward our own culture and the cultures of others is necessary for both social and personal development" (Norton, 2010, p. 3).

Teachers play a vital role for their students. A learner may develop many identities. They demands identities based on certain cultural standards and values. In our pluralistic societies we may not completely agree upon these values, but in educational settings we normally agree on some basic ones. Respect for the tradition of knowledge and scientific thinking, and judgement, tolerance and generosity towards others, critical thinking and the exploration of one's own reasoning, flexibility of mind, the courage to express personal opinions, are some of these values that can hardly be expressed as competences and are not easily assessed. However, we have to include them in language education. If not we lose important aspects.

Alder (2007) says, If we are thinking and feeling aright, good action will automatically follow. It does not matter where we are or what our position is. In contrast, Hum claims that to be is to be perceived. This is true as we can see in reality some good principles can be found in religious books or scriptures; but they are all expressed through the process of indoctrination. And most people pay lip service to both ethical and moral principles. Man of high religious belief, e.g. a priest, pastor might compel his followers not to do the killing; or not to do to others what you would not want them to do to you; or to treat their fellow human beings, their fellow living things, and the world in general with love, honesty, faithfulness and respect, etc.

Language and literature as part and partial of humanity should be given equal proportion to other subjects. What then, are we to do? To do and to become we must first be, Alder (2007) says. If there is a shine there must be a sun before it can shine. Similarly, the state of right being must first brighten and inspire ourselves, making of us the perfect instruments. Secondly, it must irradiate our immediate surroundings, creating harmony and understanding between ourselves and everyone in touch with us; there should be no wish to change other people, but rather the capacity to accept and appreciate them as just as they are.

Children's literature provides students with the opportunity to respond to literature and develop their own opinions about the topic. This strengthens the cognitive developmental domain as it encourages deeper thought about literature. Quality literature does not tell the reader

everything he/she needs to know; it allows for some difference in opinion. One reader may take something completely different away from the piece of literature than the next reader, based on the two personal viewpoints and experiences. Students can learn to evaluate and analyze literature, as well as summarize and hypothesize about the topic. Norton says that for children, "wordless picture books are excellent stimuli for oral and written language" (2010, p. 9). Students grow older they begin to take into account the feelings and viewpoints of others. Being able to understand other people's viewpoints and to not be selfish are important skills that adults must nurture in children, as Norton says that "acceptable relationships require an understanding of the feelings and viewpoints of others" (2010, p. 27). Children's literature encourages students to think deeper about their own feelings.

Students reading wordless books will be able to analyze the illustrations and develop their own dialogue for the story. This strengthens students' cognitive functions in being able to form opinions on their own and to express themselves through language in summarizing the plot of a wordless book. It helps the learners to develop emotional intelligence. Stories have the power to promote emotional and moral development. Children's literature "contains numerous moments of crisis, when characters make moral decisions and contemplate the reasons for their decisions,"

There are researchers and educators that advocate the use of literature to help meet moral education goals. Stories are recognized as having the potential to contribute significantly to the moral education of children and adults. Stories are effective in providing role models, opportunities to discuss moral dilemmas, and have the potential to contribute significantly to the moral education of children and adults. Moreover, there are also many popular books that promote the use of literature as a tool for both educators and parents interested in teaching moral lessons

It is believed that the study of literature "begins in delight and ends in wisdom" (Hill 1986: 7). This conviction strengthens the view that literature is not only unending in its capacity to teach, but is also a lifelong source of enjoyment. Children's literature can also encourage students to develop relationships with people, encouraging social contact. The study of literature is historically associated with having the function of fostering good moral attitudes. This is a belief held by many teachers who feel that by exposing their students to good literature they will be moulded into moral and good citizens. According to Hill, the study of literature contributes both to the development

of the student as an individual and to his or her command of the language.

Children need to learn about reasons and children's stories might be an effective way to introduce values to young children and create space for children to exercise reasoning. Storytelling might not be the only form of entertainment people have in their community. However, storytelling still takes place in some homes today. It takes the form of bedtime stories or reading aloud. Schools use storytelling as a pedagogic tool. In kindergarten, stories and storytelling are used for learning languages, especially in reading and writing. Stories are routinely read in the classroom. Stories have the potential to function as a vehicle of moral education for young children. Children learn their own religious, social and cultural values and also about others' values. They question it, think about it, and choose what to act. They learn how to be responsible moral persons who not only do good things but know why and how to act.

As the language is becoming closer, its literature must be close too. All activities as well as social life are to be judged on the basis of their contribution to the good life. Literature is no exception. Literature consists of moral teaching expressed through language, and language consists of words. Literature and language are parts of culture in so far as they are the products of men, hence culture and language by definition is related.

Literature is language in its best. Literature is a branch of art that manipulates language into poetry, drama, and prose of various kinds. Literature as a product of creativity is crucial for aesthetic experience that students should have. In any teaching process, if it has to be successful, the material to be used must be interesting. Things that are beautiful are surely to be joyfully interesting (Krama 1976; Collie and Slater, 1978). And if literature is a performance in words, then we are indeed the actors and our performance is based on a script that makes up a play, and the teaching process should take this view as the starting point. Teachers should believe in education, and in their teaching they pass over values, human values, to their students. It is obvious that linguistically and culturally the learners are distinct and consequently the method should also be distinct. In the history of teaching what happens is that one approach, one method and one technique are applied in a class consisting of learners whose linguistic as well as cultural background may differ markedly. It is advocated that in teaching humanity subject comparing any two languages and cultures is

indispensable. The results of the comparisons have proved of fundamental value.

Exposing children to quality literature can contribute to the creation of responsible, successful, and caring individuals. Teaching morality to the students enhance their social, emotional and cognitive aspects which develops performance of the students' behaviour and morality.

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GENDER INEQUALITIES IN EDUCATION

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Abstract

Gender equality has long been a major goal at all level. The various directives have laid the foundation of equal treatment and equal opportunities for gender studies. Throughout the world Comprehensive legislative frameworks - gender equality is yet to be achieved. Although women form the majority of students and university graduates in most countries, they still earn less and have lower employment rates than men. With regard to education and training, gender differences persist in both attainment and choice of courses of study. This paper explores the Gender inequalities in education. Women more frequently emphasize the similarities between themselves and others, and try to make decisions that make everyone happy.

The nature of gender inequalities in education has changed profoundly over recent decades and, with regard to attainment in particular, has become more complex. Apart from the injustice inherent in all gender stereotyping, gender differences in education can also negatively affect economic growth and social inclusion. For example, women remain a minority in the fields of maths, science and technology, but on the other hand evidence shows that boys are more likely to be amongst the poorest performers in reading ability. These two examples illustrate that gender differences in education must be taken into account when developing policies and strategies to improve educational outcomes.

This study is a contribution to the debate on gender in education. Many researchers have sought to identify and differentiate the meanings of 'sex' and 'gender' in order to understand the impact of biology and other factors on human behaviour. Historically, there have been two main approaches to educational gender or sex differences in western cultures. The first is conservative in the sense that social and cultural difference between men and women is seen as biological, natural and therefore unchanging. In many cultures and at many periods in history, this perspective went unchallenged, underpinned by a large literature focusing on women's inferiority. Nineteenth-century Britain, males and females were expected to take up separate roles in society: men were associated with the public sphere and women with the private (Vicinus, 1972). So-called scientific studies were published that 'proved' that if women entered universities; their reproductive

capabilities would be harmed. A twentieth-century development of this perspective is that differences in behaviour between the sexes stem from innate biological differences between girls and boys. Accordingly, men are physically stronger, less resilient, have greater spatial, numerical and mechanical abilities and tend to see the world in terms of objects, ideas and theories. Women on the other hand mature physically and psychologically at an earlier stage, are more affiliative and nurturing, have higher and more precocious verbal skills and see the world in personal, aesthetic and moral terms. In an influential book *Males and Females* Hutt asserted, for example, that women and men are intrinsically different and that, therefore, these characteristics are not susceptible to change. From this conservative perspective on sex differences, education is seen as a means of socialising and educating boys and girls into their 'natural' roles as men (breadwinner, work-oriented, head of the family) and women (nurturer, carer, family-oriented).

The second, progressive approach, perceives men and women's social roles as shaped largely by influences arising out of history, culture and society, and thus constantly in the process of change as society itself changes. From this point of view, women have occupied different (and usually subordinate) positions historically because Western and other societies are patriarchal, that is that men have power over women and therefore are in a position to interpret so-called biological differences in stereotyped ways.

A lot of media attention has been devoted to the idea that women and men communicate very differently—in fact, it is sometimes stated that women and men communicate so differently from one another that they must come from different planets! Although at times differences in women's and men's communication styles seem to be constant and overwhelming, they are really quite minor. For example, both women and men can be nurturing, aggressive, task-focused, or sentimental. What is important to think about, however, is that women and men sometimes perceive the same messages to have different meanings? In fact, it may be as a result of the differences in message interpretation that the "battle of the sexes" occurs.

Studies indicate that women, to a greater extent than men, are sensitive to the interpersonal meanings that lie "between the lines" in the messages they exchange with their mates. That is, societal expectations often make women responsible for regulating intimacy, or how close they allow others to come. For that reason, it is argued that women pay more attention than men to the underlying meanings about intimacy that messages imply. Men on the other hand, to a greater extent than women, are more sensitive to "between the lines meanings" about status. For men, societal expectations are that they must negotiate hierarchy, or who's the captain and who's the crew.

Shakespeare reflects and at times supports the English Renaissance stereotypes of women and men and their various roles and responsibilities in society, he is also a writer who questions, challenges, and modifies those representations. His stories, as we all know, are used in secondary and college classrooms even today and, thus, afford opportunities not only to understand Renaissance culture better but also to confront our own contemporary generalizations about gender, especially what it means to be female. In his own time, Shakespeare seems to have been raising questions about the standard images of males and females, about what the characteristics of each gender are, about what is defined as masculine and feminine, about how each gender possesses both masculine and feminine qualities and behaviors, about the nature and power of a hegemonic patriarchy, and about the roles women and men should play in acting out the stories of their lives

A female was supposed to be and do was an act of Renaissance culture, as it has been for other times. For Shakespeare, as well as for most of Renaissance society, women as the feminine represented the following virtues

which, importantly, have their meaning in relationship to the male; obedience, silence, sexual chastity, piety, humility, constancy, and patience. However, gender characteristics were socially constructed and there was an easy cross-over of masculine and feminine traits to both genders.

Defining masculine and feminine characteristics allowed writers like Shakespeare to draw males with certain "feminine" characteristics and females with certain "masculine" characteristics. This merging of masculine and feminine in both males and females might help to explain how easy it was for the Elizabethan stage to employ and accept all male casts and utilize men to play strong female characters like Juliet, Lady Macbeth, Cleopatra, and Kate, the Shrew. Indeed, both masculine and feminine characteristics were parts of what the Renaissance considered "human nature" and each gender participated in both sets of characteristics to varying degrees.

Genders cried and were "allowed" by the culture to weep (think of all the tears men shed in *Julius Caesar* over the deaths of other men), tears were thought of as "feminine" but not exclusively female. In *Hamlet*, when Laertes learns of the death of his sister Ophelia, he weeps in sorrow, with genuine feeling, but exclaims, "The woman will be out," meaning his tears represent his "womanly" part that cannot be suppressed (or repressed) by his masculine strength."

Just as the Renaissance defined female roles, it clearly delegated certain behaviors to males. There was a patriarchal society. We catch a glimpse of this patriarchy in a play like *Romeo and Juliet* with the power of Lord Capulet. It's easy to see that the male had a place and a role to play, just as the female had a lesser place and a role. The woman is either in the house of her father as Juliet is or in the house of her husband as Lady Macbeth is. Notice in *Macbeth* that Lady Macbeth is observed only within the castle at Enverness, and it is her duty to make "preparations" for the arrival of King Duncan. Lord Capulet underscores this female responsibility when he announces, in anticipation of the marriage of Paris and Juliet that he will "play the house wife for this once." In *Macbeth*, as in Renaissance society, men were expected to engage in public affairs (as soldiers, politicians, leaders), to be talkers, make decisions, move events forward. They led lives which were duty-bound (mostly to the state), aggressive, and self-satisfying. On the other hand, women were expected to assume a more passive role.

Yet, as is often the case, these ideological statements, often placed in the mouths of minor characters, are questioned, proved false, reversed in the telling of the story. Shakespeare rises above the stereotypical views of Renaissance society as he portrays women as more than passive vessels. For example, the love of Romeo and Juliet is an equitable experience. Each assumes responsibilities for making their relationship work. Lady Macbeth goes beyond Juliet's collaborative nature

Literature which appears to stereotype them sexually and, consequently, to limit their options for further education and career choices can be very detrimental. Emily Hancock refers to the "Renaissance girl," whom she says adult women need to recover and retain within themselves, describing her through the eyes of an eight year old: . . . "I was good at absolutely everything. I was interested in almost everything I knew about" (Hancock 16). This confidence and interest needs to be kept as this child moves toward adulthood, and literature needs to show girls, in particular, how this can be done. Hancock continues: "Much has changed and is changing for the girl of eight or nine. But the most important change is yet to come, the retrieval of such a partnership-without domination-between men and women ... Too much cultural change ... has turned us toward applauding in females the "masculine" qualities they display" (259). Clearly there is much interest in a dialogue about what the role of females ought to be. The study of gender roles in Shakespeare's plays provides an excellent vehicle for that discussion. Women more frequently emphasize the similarities between themselves and others. Ironically and delightfully, a wonderfully fertile base encourages diverse thought about sexually defined roles of modern young adults.

and takes charge of her relationship with Macbeth. When Macbeth sends his wife a letter relating all the strange happenings and prophecies so that she may know all-know that what is promised not only to him but to her, he calls her "my dearest partner of greatness." Perhaps she sees herself more "manly" than her husband, for she fears his kindness and passivity, calling him to her-"Hie thee hither."

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VALUES AND ENGLISH GIVES CONFIDENCE

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Abstract

Language is an expression and a mode of communication. Among all the other languages in the world, English language is one of the most popular languages in the world. The demand of learning this language is increasing rapidly day by day that so many hundreds and thousands of teachers in education are specializing in English Language every day to meet the needs of such a huge population. This paper insists about the importance of English as a second language which gives more values, Morals and confidence to the learner.

The world is an increasingly globalized place where individuals are communicating among and between multiple cultures each day. Much of the world's information is locked in English. That is one reason why learning English as a second language has become so popular. In fact, English is now the world's most widely spoken second language, surpassing all others. In fact, more people now speak English as a second language than as their first language. English is the gateway to a world of knowledge, ability, and culture that gives a student access to the world in a way that other languages do not.

Just as Latin was the most important language for a thousand years and French for five hundred, English is today the key to participating in the global conversation. There are a variety of ways to learn English as a second language, including computer programs, audio tapes, classes, and immersion. Picking the right method for you requires some insight and self-understanding.

The gift of a second language is a window onto a new world, bringing into focus a wealth of conversation, information, and understanding that would otherwise be forever closed to the students who seek to learn a new language. We therefore look forward every day to giving our students the tools to succeed in all their dreams. The idea of learning English to the non-native English speaker or speaker from a foreign country can create a great deal of both havoc and potential inspiration and means for success in a person's life. Specifically, it takes a lot of courage, dedication and a positive attitude to create a positive personal space for English learning. Attitude factors aside, the work that is involved in learning English is great, and without at least a sense of what will happen at but in spite of that there is the need and importance English language in our life.

the end of the long road of studying English, the learner could potentially grow frustrated and give up the effort to learn English.

In addition, the potential student of English learning may well be greeted by dissidence among family and friends, where it is encouraged to go along with the norm and study in one's home country in one's native language. But, if one has the determination and personality that can be described as an english learning attitude one should take the task of learning English very seriously and ignore those who wish for another path for the person. Or better, explain to loved ones the importance of learning English is to success in the global economy, or in going to school in an English-speaking country.

These are all valid reasons for learning English and the english speaking attitude – one that encompasses courage, dedication, intelligence and a desire to change one's life circumstance, will only grow as the decisions needed to reach the ultimate goal, of English language mastery, are accomplished. Philosopher Franz Fanon once said, "To speak a language is to take on a world, a culture." The hundreds and thousands of teachers are graduating everyday with experience and great amount of knowledge to take over the world of English Language students and make them "language-perfect." However, in order to make them "language-perfect," teachers really need a deep understanding of Linguistics so that they can come up with a more refined teaching material for the language students. Further in this essay, I will discuss about the need of deep understanding of Linguistics in English Language teachers. There are some absolute advantages of regional languages over English no doubt,

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TEACHING LANGUAGE AND LITERATURE THROUGH VALUE EDUCATION

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Abstract

Value education is essential for human beings life. Value education can take part in any place. The inculcation of moral values through education is a vital one. Societies expect their citizens to behave ethically, morally and respectfully. One can teach the students moral and value education using illustrations from language and literature. Qualities of value education should teach the students step by step. The main aim of value education is the ability to make moral judgement based on sound reasoning. The inculcation of value based education has become a need of the hour. The need of values and morals can be characterised under various points. The research aims to explore the values pre-service English language teachers have. The results of the research may add an additional level to the understanding of students' functioning in class and real life.

Introduction

Recent survey has shown that, there are many women exploited by physically or mentally, and even a school student stabbed a teacher in schools and our Government also relaxed in some rules on the part of students' welfare. But some students are taking this as his own form and violate the existing rules and they become juvenile in future. These had been an inclination to be more aggressive and fatal, which leads people and educators to think more on ethics and values education.

Value Education

Values education can take place at home and as well as in schools, colleges, universities, jails and voluntary youth organisations. There are two main approaches to values education, some see it as inculcating or transmitting a set of values which often come from societal or religious rules or cultural ethics while others see it as a type of Socratic dialogue where people are gradually brought to their own realisation of what is good behaviours for themselves and their community.

The inculcation of moral values through education is considered to be an urgent but a controversial subject. The way in which moral education is conducted varies depending on nationalities. All societies expect their citizens to behave ethically, morally and respectfully. In democratic societies mindful of imposing unwanted beliefs on others, teacher educators face the dilemma of whether moral education should be inculcated implicitly within the hidden curriculum of the school or formally and explicitly positioned in the taught curriculum.

Moral Function

Moral functioning consists of four components they are moral judgement, moral sensitivity, moral motivation and moral action. In the classroom, teachers may choose to nurture these attributes through the processes of perspective taking, storytelling, cultural transmission, moral dilemmas, responsible decision-making, service learning and community involvement.

Language and Literature is the Medium for Value Education

In perspective taking, teachers create a forum for students to put themselves in the shoes of others, to understand other people's viewpoints and feelings, and to predict how their behaviour may have an impact on others. This is a strategy to promote altruism and empathy, and to develop both moral cognition and moral affect.

What I believe is that storytelling is particularly effective for the development of personal beliefs through narratives and the identification and clarification of values. Cultural transmission is especially valuable in a pluralistic society as it allows socially desirable cultural values to be nurtured.

Students are encouraged to share their cultural practices and traditions, hence promoting an ethos of tolerance and respect. Values transmission is thus not limited to a vertical transfer from one generation to the next within a particular culture, but it can also occur across cultures, providing the individual with the opportunity to experience a plurality of values.

Kohlberg's views on Value Education

According to an American psychologist, Lawrence Kohlberg's theory of development of moral judgement was put forth to deal with one of his central concerns: 'How does man become moral?' Kohlberg's framework consists of six stages of moral reasoning, grouped into three developmental tasks they are pre-conventional stage, conventional stage and post conventional stage.

In one sense teachers are inevitably social and moral educators and whatever institutional restraints exist within a school, teachers are faced with taking positions on a variety of social and emotional issues, and are therefore developing values that are informed by these challenges. The danger for set of teacher values for effective teaching is the tendency to confuse personality with 'character' (values), personal values with professional values. One attractive image is that of the teacher who is approachable, charming, enthusiastic and possessing a strong sense of humour. It may be says that some students prefer a teacher who exhibits the opposite, that is, one who is distant, phlegmatic and humourless, as this teacher may produce better results.

Qualities of Value Education

Values education should comprise predetermined value qualities which includes honesty, loyalty, tolerance, trustworthiness, service and compassion, the implicit question is 'what values' and 'determined by whom'.

Students are encouraged to adopt their own values, providing they are personally meaningful.

The teacher can make the students to play the part of role-play, because it plays a vital role in solving their problem. For instance, two students selected as the players react spontaneously to each other in dialogue to explore solutions to a presented problem. In this way, they are required to become less egocentric, and as a result, they develop insights into themselves and others.

Education in Human Values

The Human Values Foundation was established in 1995 to make available worldwide, a comprehensive values-themed programme for children from 4 to 12 years entitled EDUCATION IN HUMAN VALUES. It is fully focused on a familiar teaching techniques of discussion, story-telling, quotations and group singing activities.

This programme enables children and young people to explore and put into practice a wide spectrum of values with the potential to enrich their lives. Through the experiential learning, over time participants develop a well

considered personal morality, all the while gaining invaluable emotional and social skills to help them to lead happy, fulfilled, successful lives.

Schools are not value-free or value neutral zones of social and educational engagement, but they are about building character as much as equipping students with specific skills, and values education is an explicit goal aimed at promoting care, respect and cooperation. Values education is a way of conceptualising education that places the search for meaning and purpose at the heart of the educational process. It recognises that the recognition, worth and integrity of all involved in the life and work of the school, are central to the creation of a value-based learning community that fosters positive relationships and quality in education.

The research aims to explore the values pre-service English language teachers have. The results of the research may add an additional level to the understanding of students' functioning in class and real life.

Objective of Value Education

The main aim of value education is the ability to make moral judgement based on sound reasoning. The inculcation of value based education has become a need of the hour. The need of values and morals can be characterised under various points.

1. For self realization and inner development
2. To promote fundamental values
3. To promote individual and social development and well being
4. To shape our world, outlook and attitude
5. To improve overall qualities of life
6. To train to become responsible citizens
7. To understand national goals

Conclusion

Value education simply means developing appropriate behaviour and habits involving inculcation of certain values and habits. It also refers to a wide gamut of learning and activities ranging from training in physical health, mental hygiene, etiquette and manners, civic rights and duties to aesthetic and even religious training.

Study of literature in the form of short stories and novels forces the students to find moral lessons everywhere. Learning English language assists in developing intercultural understanding. When students inculcate morals and values through English language learning, it also enhances their language acquisition skills.

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POWER OF THE IMAGINATION, FANTASY AND DREAM WORLD OF CHILDREN IN HANS CHRISTIAN ANDERSEN'S SHORT STORIES

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Abstract

There is no single, widely accepted definition of children's literature. It can be broadly defined as anything that children read, but a more useful definition may be fiction, poetry, and drama intended for and used by children and young people, a list to which many add non-fiction. Nancy Anderson of the College of Education at the University of South Florida defines children's literature as all books written for children, "excluding works such as comic books, joke books, cartoon books, and nonfiction works that are not intended to be read from front to back, such as dictionaries, encyclopedias, and other reference material".

Classifying children's literature is equally confusing. As the International Companion Encyclopedia of Children's Literature says, "The boundaries of genre... are not fixed but blurred.": Sometimes no agreement can be reached even on whether a given work is best categorized as adult or children's literature, and many books are marketed for both adults and children. J. K. Rowling's series about Harry Potter was written and marketed for children, but it was so popular among children and adults that The New York Times created a separate bestseller list for children's books to list them.

When people think of children's literature they probably mean books, or at least print. But narratives existed before printing, and the roots of some best-known children's tales go back to storytellers of old. Seth Lerer, in the opening of *Children's Literature: A Reader's History* from Aesop to Harry Potter, says "This book presents a history of what children have heard and read... The history I write of is a history of reception".

Children's stories have always been accompanied by pictures. A papyrus from Byzantine Egypt shows illustrations accompanying the story of Hercules' labors. Today children's books are illustrated in a way that rarely occurs in adult literature in the 20th or 21st century, except in graphic novels. Generally, artwork plays a greater role in books intended for the youngest readers (especially pre-literate children). Children's picture books can be an accessible source of high quality art for young children. Even after children learn to read well enough to enjoy a story without illustrations, they continue to appreciate the occasional drawings found in chapter books.

According to Joyce Whalley in *The International Companion Encyclopedia of Children's Literature*, an illustrated book differs from a book with illustrations, in that "a good illustrated book is one where the pictures enhance or add depth to the text. Using this definition, the first illustrated children's book is considered *Orbis Pictus* by the Moravian author Comenius. *Orbis Pictus* had a picture on every page, followed by the name of the object in Latin and English. It was translated into English the year after it appeared, and was used in homes and schools around Europe and Great Britain for years.

Early children's books like *Orbis Pictus* were illustrated by woodcut, and many times the same image was repeated in a number of books regardless of how appropriate the illustration was to the story. Newer processes, including copper and steel engraving began being used in the 1830s. One of the first uses of Chromolithography, a way of making multi-colored prints, in a children's book was *Struwwelpeter*, published in Germany in 1845. English illustrator Walter Crane refined its use in children's books in the late 1800s.

Another illustration method appearing in children's books was etching, used by George Cruikshank in the 1850s. By the 1860s top artists in the west were illustrating for children, including Crane, Randolph Caldecott, Kate Greenaway and John Tenniel. Most pictures were still black-and-white, and many color pictures were hand colored, often by child labor. *The Essential Guide to Children's Books and Their Creators* credits Caldecott with "the concept of extending the meaning of text beyond literal visualization".

In India Nandalal Bose, whose paintings are considered artistic treasures, illustrated books for children

from the late 1800s into the 1900s. The early Twentieth-century brought more highly regarded illustrators to the pages of children's books. Artists like Kay Nielson, Edmund Dulac and Arthur Rackham produced illustrations that are still reprinted today. The development in printing capabilities found it reflected in children's books. After World War II offset lithography became more refined, and by the 1950s painter-style illustrations like Brian Wildsmith's were common.

Early children's literature critics aimed to learn how children read literature specifically (rather than the mechanics of reading itself) so that they could recommend "good books" for children. These early critics were often teachers, librarians and other educationalists. The critics often disagreed about what books they think children would like, and why, and about which books will be "good" for children and why. Though many critics are still child-centric, the discipline has expanded to include other modes of analysis. As children's literature criticism started developing as an academic discipline (roughly in the past thirty years or so, see historical overviews by Hunt (1991) and McGillis (1997)), children's literature criticism became involved with wider work in literary theory and cultural studies.

Hans Christian Andersen was a dreamy little boy whose thoughts were very much like those of many of the characters in his fairy tales. When his father died and his mother remarried, he asked to go to Copenhagen to make his fortune. A soothsayer told his mother that her son would be Denmark's pride, so she let him go. When he tried to enter the theater, he had little success. Some influential men, however, realized that he was a poet and helped him until his publications began to attract attention. By the time Andersen died, he was Denmark's most beloved countryman. His tales may be fantastic, encompassing many moods, but they merely reflect his own character, which was equally fantastic, though lovable.

The 168 tales written by Andersen may be classified in two general groups. The first group comprises the traditional European folktales retold by Andersen and includes selections such as "Little Claus and Big Claus," "The Wild Swans," and "The Three Little Pigs." These are excellent versions in which the spirit of the source is maintained while the tale is enhanced by the author's gift for storytelling. The majority of the tales, however, belong to the second group, composed of Andersen's original stories; among these one finds a great variety, ranging from stories imitative of the folktale style, to moral allegories, to stories that seem to foreshadow modern

fantasy tales. Despite their diversity, however, all of Andersen's tales are marked by common features in both their content and their style.

To a greater or lesser degree, almost all the tales directly reflect the author's personal experiences. Perhaps the most striking example of this is "The Ugly Duckling," which may be read as both a literal and a spiritual autobiography. Similarly, Karen in "The Red Shoes" directly parallels the young Andersen, who at his confirmation was more thrilled with his leather shoes, so new that they squeaked, than with the religious ceremony. In addition to occasional fictionalized accounts of the author's past, readers find a multitude of tales that are more subtly sprinkled with the author's childhood experiences and with the rich lore and colorful traditions of Odense, the provincial town in Denmark where he was reared.

The appearance of benevolent grandmothers in so many of the stories, for example, reflects Andersen's own kindly grandmother, who not only gave the boy sympathy and support but also fed his imagination with peasant tales and reports of the eerie happenings in the insane asylum near which she worked. The many portraits of witches in the fairy tales owe their vividness to the author's terrifying memories of the local "witches" for whom his mother sent when he was ill; towns such as Odense in the early nineteenth century were still steeped in medieval beliefs, and mothers of peasant background might still trust in a witch's potion rather than turn to a doctor's prescription to cure their children. Still other tales in the collection are built around recollected daydreams rather than the actual experiences of the author. Such is the case in the beautiful story "The Nightingale," inspired by Andersen's fanciful habit as a boy of singing in the evening to the emperor of China, reputed by the peasants to reside directly under the Odense River.

Perhaps the single most important feature of Andersen's tales is the meaning or significance with which they are charged; a tale is rarely told solely for the sake of a catchy or an entertaining plot. This certainly is not to say that the plots are dull – they are never that – or that the stories are heavily didactic, but rather that all of Andersen's work is illuminated (unobtrusively, for the most part) by a moral outlook on life. Sometimes this outlook takes the form of sharp social criticism, as in "The Emperor's New Clothes," which satirizes the pompousness and vanity of court life through its portrait of the unscrupulous weavers, the ridiculous emperor, and the hypocritical courtiers. Similarly, "The Swineherd" attacks the artificial and

materialistic values that blind people to the true worth of things. Occasionally, a tale will be particularly frightening in its harsh presentation of a moral lesson; "The Red Shoes," in which a girl's amputated feet go dancing off, leaving her a cripple in punishment for her vanity over a new pair of shoes, is an especially grim and severe illustration. This type of story, however, is the exception rather than the rule; for the most part, Andersen's humor is gentle rather than scathing, and his moral viewpoint is characterized by its subtlety and sensitivity, its kindness and concern for others.

One distinctive device that Andersen developed as a highly effective way of presenting his ideas is the transformation of inanimate objects into creatures with personalities. Perhaps most memorable is the steadfast tin soldier whose struggles to remain fearless through all of his trials for the sake of his beloved paper ballerina exemplify the spirit of true devotion. In "The Old Streetlamp," Andersen uses a worthy (and very human) old lamppost to weave a symbolic tale about how fear of death robs the soul of its tranquility and about how hope leads to inner peace. Interspersed with these tales peopled by tin soldiers and lampposts, drops of water and darning needles, candles and inkstands, are others containing the more traditional talking animals and trees, which are also used to convey various themes. "The Three Little Pigs" illustrates the superiority of brains over physical strength; in "The Buckwheat," a wise old oak tree weeps over a proud stalk of wheat that is destroyed because he refuses to take advice from his neighbors.

Andersen's ability to create such vivid and sympathetic characters, be they humans, animals, or object, is the result of his exceptional handling of dialogue. His interest in dialogue began early in his childhood, when, with the aid of a polyglot dictionary, he wrote whimsical stories in which each character spoke a different language. By the time he came to write the fairy tales, his characters all spoke the same language, but he had mastered the secret of revealing their personalities and motives through their speech. Rather than describing what a character is like, Andersen lets the characters expose themselves. Therefore, in "The Shepherdess and the Sweep," the Shepherdess shows both her frivolity and petulance – "I'll never be happy until we are out in the big, wide world" – and her flightiness and shallowness: "I followed you faithfully out into the work, and if you love me the least bit you'll take me right home." The Chimney-sweep's speech shows him to be sensible yet devoted: "Have you thought

how big [the wide world] is, and that we can never come back here?"

Andersen saves his descriptive passages for presenting scenery and landscape, and at this, too, he is masterful. He reproduces with loving detail the inside of a humble cottage kitchen or brings a towering mountain range before the reader's eyes with equal skill. In this excerpt from "The Ice Maiden," one of the longer tales, the author's descriptive power is at its best: Often the clouds hang around the towering peaks like thick curtains of smoke, while down in the valley dotted with brown wooden houses, a ray of the sun may be shining brightly, throwing into sharp relief a brilliant patch of green, until it seems transparent.

Toward the end of his life, Andersen made the statement, "I have imagined so much and had so little." He was referring in part to his frequent romantic attachments to women who eventually married other men and to his long life spent as a bachelor. Still, coming from a man beloved by his fellow Danes, whose friendship was valued by great writers of his age, and whose society was sought after by nearly all the courts of Europe, the words "so little" seem incongruous. With the "so much," however, those who have read Andersen's tales may call the phrase an understatement. Essay by: "Critical Evaluation" by Nancy G. Ballard

After twilight, the speaker, the speaker's friend, and the friend's sister sit and rest on an "old mossy bridge," beneath which a stream flows silently. Hearing a nightingale's song, the speaker remembers that the nightingale has been called a "melancholy bird" and thinks that such an assignation is ridiculous: While a melancholy human being might feel that a natural object expresses his present mood, nature itself cannot be melancholy. The speaker regrets that so many poets have written about the "melancholy" song of the nightingale, when they would have been better off putting aside their pens and simply listening to this natural music.

The speaker tells his companions that they are not like those "youths and maidens most poetical," for to them, nature's voices are full of love and joy. He says that he knows of a neglected grove near a huge castle, which is visited by more nightingales than he has ever heard in his life; at night, they layer the air with harmony. He says that a "most gentle Maid" has been known to walk through the glade. Sometimes, the moon passes behind a cloud, and the nightingales grow quiet, but then it comes out again, and they burst forth into song.

The speaker bids "a short farewell" to his companions and to the nightingale but says that were the bird to sing again now, he would still stay to listen. Even his infant child, he says, loves the sound and is often soothed by the moonlight. The speaker hopes his son will learn to associate nighttime with joy. Then, he again bids farewell to his friends and the nightingale.

"The Nightingale" is subtitled "A Conversation Poem" and is an example of Coleridge's use of blank verse unrhymed lines in iambic pentameter to approximate the register of natural speech. Coleridge's poetry is never as speech-like as Wordsworth's, simply because Coleridge often favors musical and metrical effects over unadorned explication; however, "The Nightingale" is one of his most Wordsworthian poems, both in form and in theme.

One of several Conversation Poems written by Coleridge during the last part of the 1790s, "The Nightingale" is in many ways similar to "Frost at Midnight," and in it, Coleridge again visits the characteristically Wordsworthian themes of childhood and its relationship to nature. As in "Frost at Midnight," the success of "The Nightingale" depends on its evocation of a dramatic setting in this case, the mossy bridge where the speaker and his friends (clearly modeled on Wordsworth and his sister Dorothy) rest and the grove where the nightingales sing. Moreover, both poems utilize a language of immediacy ("And hark! the Nightingale begins its song!") to create their scenes, and both rely on a central metaphor in this case, the nightingale and its song to impart their ideas about nature. Also like "Frost at Midnight," the poem's conclusion witnesses the speaker turning his discussion to his young son and expressing his desire to see the child grow up among the objects of nature, which will instill an essential joy in him. In fact, "The Nightingale" is almost the social version of the solitary "Frost at Midnight" while the one shows the speaker musing alone, the other shows him holding forth to companions; while the one is concerned with the mute frost and the silent moon, the other celebrates the melodious, expressive song of the nightingale.

The most important thematic idea of this poem is that nature should not be described as an embodiment of human feelings that is, the fact that a melancholy man seems to recognize his own feelings in the song of the nightingale does not mean that the nightingale's song is melancholy. "Philomela's pity-pleading strains" (a reference to the Greek myth that describes the nightingale as a transformed maiden) is not, for Coleridge, an accurate way to describe the nightingale's song; instead, nature has

its own "immortality," and to project human feeling onto that immortality is to "profane" it.

Nature is essentially joyous and should inspire joy; it must not be made to serve simply as a screen upon which all of human feelings are indiscriminately projected. It is this lesson that Coleridge hopes to instill in his child; those poets who describe the nightingale as melancholy have yet to learn it. (The phrase quoted by Coleridge's poem as representative of these unenlightened poets "most musical, most melancholy" comes from Milton's *Il Penseroso*, though Coleridge later emphasized that he never intended to impugn Milton's poetry.)

The relationship between Hans Christian Andersen and his critics was fraught with tension. He was very sensitive to criticism, both negative and positive. Reviews and other forms of criticism, such as literary satire and the comments of friends, meant (too) much to him.

Hans Christian Andersen felt misunderstood in Denmark, where he was labelled a naive writer from the beginning, particularly after the publication of the early collections of tales: these were influenced to a great extent by the folktale and were supposed to be 'told to the children'. Andersen's route to these tales, however, progressed via witty, ironic and in part sombre works, like the *Journey on Foot* (1829) and *Skyggebilleder* (*Rambles in the Romantic Regions of the Hartz Mountains ...*, 1831, English ed. 1848), but the predicate of 'naive' was attached to him, perhaps in order to 'explain' by means of this label his unique understanding of (children's) language and thought processes, and his colourful and effervescent imagination.

To Andersen, the criticism sometimes seemed heartless and unsympathetic. He retaliated in various texts, (for instance in "A Good Humour", "The Fir Tree", "Something", "Soup on a Sausage Peg", "The Nightingale", "Ole the Tower Keeper"). Andersen approached his subject with unique humour, but also with seriousness and feeling. Think, for instance, of the story about "The Fir Tree", which pours out the most beautiful and enchanting memories of its life one Christmas night to the mice (the public) and the rats (the critics) in the loft. As the tree's story includes neither roast pork nor candles, it holds no interest for the rats. These critics close their hearts and minds to a story which does not correspond to their expectations.

Hans Christian Andersen's caricatures of the reviewers are legion. Georg Brandes even wrote to Andersen that: 'he was of all writers [the one] who had wronged criticism most and supported all vulgar forms of

prejudice against it, brought it into disrespect and disrepute'. (Letter dated 10 July 1869, the day before the first instalment of Brandes' three part article on Andersen's tales appeared in *Illustreret Tidende*. Quoted from Elias Bredsdorff: H. C. Andersen og Georg Brandes, Aschehoug, Copenhagen 1994, p. 24).

Brandes' conception of Andersen has influenced later generations, for whom cultural radicalism, with Brandes himself as the chief exponent, has been influential, at least in Denmark. Villy Sørensen's neoclassical reading of Andersen (and Kierkegaard) in *Digtene og dæmoner* (Poets and Demons, 1959) can clearly be seen as an element in the tradition Brandes created with his writings about Andersen. Characteristic of both is the modernist and cultural radical view that true art brings truth (about life, man, society) and that this truth is ugly. Brandes considers "The Ugly Duckling" sentimental and inconsistent; the conclusion, where the bird is transformed into a swan, offends his taste, because the swan ends as a

domestic animal among people, not as a wild bird in the open country (see Elias Bredsdorff: H. C. Andersen og Georg Brandes, Aschehoug, Copenhagen 1994, pp. 40f). The demonic tale "The Shadow", however, is perceived by Brandes as an exemplary tale: This tale about the shadow is a little world of its own. I do not hesitate to call it one of the greatest masterpieces in the whole of our literature. It is also one of the few works in which the poet, despite his soft optimism, has dared to let the ugly truth appear in all its nakedness.

In this modern world where activity is stressed almost to the point of mania, quietness as a childhood need is too often overlooked. Yet a child's need for quietness is the same today as it has always been--it may even be greater for quietness is an essential part of all awareness. In quiet times and sleepy times a child can dwell in thoughts of his own, and in songs and stories of his own.

MORALITY AND INDIAN SOCIETY IN ARVINDA ADIGA'S THE WHITE TIGER

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Abstract

The White Tiger portrays an India that has not only lost its traditional social structure, but also outgrown a conventional moral framework. Balram's description of the Light India versus the Dark India in the novel, which subverts usual associations of "Light" with virtue, and "Darkness" with immorality, reflects this upset of moral values. Light India is not virtuous at all. Rather, its members do whatever necessary to preserve their own wealth and power, acting morally only when it is convenient for them. They are "Light" primarily in the sense that they can actually see the "light" of wealth and luxury, much as a plant might grow tall enough to see the light of day and further its own growth. Meanwhile, Rooster Coop logic prevails over Dark India: men dutifully behave according to familial and religious values, but they do so because they are terrified into submission, not out of genuine desire to lead a good life. In both cases, people sacrifice morality as they fight for survival within India's cutthroat social landscape.

Traditional Indian values founded on deep religious faith and the teachings of venerated national heroes like Gandhi are similarly comprised. Throughout the book, Balram goes through the motions of religious faith and prayer largely to impress his master with his devotion. Yet he argues that he is both "sly and sincere, believing and mocking" at the same time: that this fickle embrace of faith is typical of Indian culture. Indians have a deep yearning for their past, when their country strived so heroically to define the terms of morality for itself, and yet this attachment does not necessarily inspire them to uphold those time-honored values.

In the midst of India's moral upset, Balram develops his own personal moral framework founded on his sense of himself as a "white tiger": a rare creature with superior intelligence who lives in the jungle but is exempt from its rules. His embrace of this notion that he is special and therefor deserves to exist outside legal and moral codes allows him to justify murdering his master Ashok, knowingly and callously exposing his own family to likely fatal vengeance, so that he can begin his first business—White Tiger Drivers—with Ashok's money. Balram jokes, "The devil was once God's sidekick until he went freelance." He believes that the struggle to escape social and economic subjugation in Indian society, to go "freelance" and achieve control over one's future, trumps traditional notions of good vs. evil, God vs. the devil, rendering actions the reader might consider immoral understandable, and yet also depicting the society that could make such actions understandable as brutally lost and corrupt.

"Please understand, Your Excellency, that India is two countries in one: an India of Light, and an India of Darkness. The ocean brings light to my country. Every place on the map of India near the ocean is well off. But the river brings darkness to India—the black river."

Balram's vision of two Indias forms the central image around which the novel is organized. The most significant of the many dualities explored in the text, the dichotomy between the Light and the Darkness frames Balram's journey. His fervent desire to enter into the "Light" of urban coastal India is the driving force behind the dramatic transformation detailed in his narrative. This passage also suggests an impenetrable barrier; in the same way that the ocean is immovable, so are the Light and Darkness necessarily distinct. That Balram is able to transcend that barrier is evidence of his unique abilities. That he remains uncertain whether he can ever fully be a denizen of the "Light" represents his belief, expressed here, that the separation is beyond any individual's control.

Balram's rise within Indian Society takes place in the aftermath of India's liberation from British Rule (which lasted from 1858 to 1947) and the overthrow of India's traditional caste system. Though the caste system unjustly segregated India's population and restricted social mobility, locking each member firmly into a single way of life, Balram maintains that its abolition did nothing to improve inequality. Instead, he describes how India went from being an orderly "zoo" where each member of the thousand castes at least had his or her place, to being a jungle where only the law of predator or prey, eat or be eaten, applies. One either fights ruthlessly for self-

advancement at the expense of others, or becomes a slave to those more powerful.

This chaotic struggle for power and survival results in two parallel Indias: the Darkness (poor, rural India) and the Light (urban, wealthy, sophisticated India). The extremely wealthy people of Light India oppress the extremely poor people of Dark India to such a degree that those in the Darkness are not even conscious of their own oppression. Over the course of the novel, as Balram becomes increasingly aware of the corrupt forces that maintain this stark inequality, he develops the metaphor of the Rooster Coop: a system in which oppression of the poor is so complete that the oppressed internalize and perpetuate their own subjugation.

In a country where the rules are stacked so overwhelmingly against the poor, Balram comes to believe that to create a better life and “break out of the Rooster Coop,” one must be willing to sacrifice everything, including attachment to traditional ideas of good versus

bad and even one’s family. In short, individuals must willfully become radically independent and prioritize wealth and power over morals to escape the oppression of a corrupt society. Balram’s escape from poverty and lack of consequences for his crimes result in a belief that the end justifies the means, and frees him from having to examine himself (or his world) more critically.

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ENLIGHTEN FAIRY TALES, DRAMA AND MORAL EDUCATION

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Abstract

In this article, I examine theories which argue the in favor of the educational potential of fairy tales, with special attention to the field of moral learning. I conclude that, in the contemporary world, stories have a particular importance for such learning but that the hidden moral values conveyed by many traditional tales may well be disquieting for a teacher. I propose that educational drama offers an appropriate pedagogy for exploring such values with children and describe in some detail a case study, in which I used a version of a traditional tale for these purposes. I offer a brief analysis on how the strategies employed by drama teachers can be harnessed for moral educational purposes and suggest that drama can offer children much needed opportunities to actively and creatively engage with stories and their values in a communal framework.

Introduction

Early childhood is a crucial stage in terms of a child's physical, intellectual, emotional and social development. Rational and corporal abilities progress at an astounding rate and a very high proportion of learning takes place from birth to age six years old. Neuroscience research shows that the human brain develops fastest within the first years. By the time a child reaches four years old, their intelligence has developed to 50 percent of its future maximum, and by the age of eight, it has increased to 80 percent. Hence, early childhood is also called the golden age as it is during this stage of development that most of the brain cell tissue that controls human activities and qualities is formed. Optimal brain development can be stimulated by ensuring the child receives sufficient nutrition, health care and education that stimulates creativity. We believe that child moral concept and behavior also develop at an early age. That's why it is important to pay much attention to children's education from an early age, including their moral education. The objective of early childhood education is to establish a foundation for the development of a child's character, behavior, knowledge, skills and creativity to spur further development and growth. There are six aspects of development that are focused on in kindergarten education: Moral and Religious Values; Social and Emotional, Development and Independence; Language ability; Cognitive ability; Physical/Motor ability; and Artistic ability.

Fairytales are the common thread throughout the fabric of childhood in the United States. The Grimm's Fairytales serve as the foundation to many of the stories

that are common in a variety of mediums. A survey of these re-published stories yields a distinct trend that focuses on validating women through submissive beauty while men are portrayed as active and, at times, violent. Rather than being a mere reflections of societal ideals, these fairytales perpetuate Christian, patriarchal concepts as a means of maintaining the gender hierarchy. An analysis of the Disney version of Sleeping Beauty illustrates the changes that fairytales undergo, the stereotypes that they perpetuate and the more subtle forms of social manipulation that they employ. The effects of fairytales are evident in everything from studies done with children to the roles of males and females in current television programs. Movies, and more particularly horror movies, thrive on exploiting the stereotypes that tie together sexuality and violence that children are initially exposed to through fairytales. Fairytales have never been bedtime stories; in this day in age, they have morphed into a very effective means of exercising power over women and maintaining gender inequality.

Gender Roles

The lead characters of fairytales, perhaps because they were originally told by groups of females, are women. However, several different types of women exist and the reader is often able to deduce each character's moral character based on their physical appearance. Attractiveness is the most important attribute that a woman can possess, and is often an indicator of chances of future happiness. A study of the evolution of 168 tales that originated in 1857 found a strong correlation between the number of times a book was reproduced and the number of times the appearance (i.e. beauty) of the female lead

was stated .The good female is generally submissively accepting of her lot in life while waiting for the prince to appear and take control of her destiny. In many ways, some of the more popular stories can be interpreted as elaborate 'beauty contests', emphasizing the message that a woman youthful appearance, especially when paired with the appropriately meek demeanor, is her most important asset. Conversely, women that are not beautiful are a source of suspicion. The evil 'stepsisters' in Cinderella are an example of how, at treat their attractive counterparts. In this respect, a characters beauty puts them in danger; their tempting physical form sets them up for another form of victimization. Here again, one can assume that the authors have shifted the treacherous behavior of men to the actions of other females. The mutilation of the stepsisters feet in Cinderella also presents the notion that women will go to great lengths in order to undermine each other. This common theme sends a message to girls that they cannot trust one another, a message in approximately 17% of the tales. If the heroine is beautiful and good, then the evil character must exhibit the opposite physical attributes and this largely holds true. The exception is the rare, beautiful girl that is not humble or submissive and is normally forced to learn these behaviors by the end of the story in order to reach the ultimate accumulation, marriage. These instances serve as an example to the reader that if they prescribe to the gender roles, they will be rewarded .Lazy girls and older women are generally ugly, evil, and determined to take advantage of the heroine. They also exhibit traits that directly threaten the feminine ideal; they are strong, determined, and perhaps even greedy Rather than accepting their situation, they make plans to change it, occasionally without even the presence of a man. The only women that hold a certain degree of power for good are the relatively asexual fairies. This forces upon the reader the concept that a correlation exists between empowered female sexuality and evil. All of these stereotypes set up girls to be predisposed to believe in a correlation between a loveable face and a loveable character .If you are beautiful, you should passively wait, regardless of the situation you are in, for your prince to come and rescue you. Through the majority of the story, the heroine's beauty, rather than her actions, drives the plot .The male lead may not enter the picture, other than the victimized heroine dreaming of her savior, until the last portion of the story. The hero, often a prince, is generally described as brave and handsome. His handsomeness, however, is a secondary characteristic to his actions. While the female heroine is often weeping or locked in a state of

ageless sleep, the male proves his masculinity through killing the "evil" older woman. While the appearance of older women is made known the majority of time, the appearance of older men is conspicuously absent. This unequal emphasis of female versus male appearances reinforces the stereotype that a woman character is directly tied to her appearance and that youthful beauty is the ideal.

Maintaining a Patriarchal Society

During the 1980s, women successfully gained many rights and raised awareness regarding issues of gender inequality. Women have the right to control their reproductive health, pursue education activities and seek employment options. An interesting trend in fairytales arose during this period as well; rather than rejecting these changes in society, the focus on and therefore perceived importance of, female attractiveness intensive (The new fairytales that began to emerge may portray a female in a more powerfully independent role, yet the physical appearance rarely departed from the heterosexual 'Barbie doll' with a slight range of hair colors. The new message seemed to be that women can achieve things on their own but they have to be attractive in order to do so. 'Fairytales are being used as a source and a vehicle of powerful self-mirroring images affirming the existing value system'. Again, it is evident that the stories have changed in an attempt to maintain patriarchally-imposed gender roles. The concept of what is beautiful is intrinsically tied to the society one lives in; thus, by focusing on female beauty as a form of status, it very effectively undercuts the other achievements of women. Beauty is also arbitrary to a certain degree, making it a less tangible and more elusive achievement than a prestigious job or successful business. Christian and Biblical themes are alive and well in fairytales. This is illustrated somewhat by the fact that nearly every fairytale culminates in marriage. In several instances, the prince and the heroine have never spoken but the female's beauty is enough to ensure that their marriage will be 'happily ever after'. The message this sends to girls is that the cultural expectation that they settle down and marry is of utmost importance. Another Biblical theme that rears its head is the 'woman as the temptresses. The female lead is dangerous to herself and others because of her physical appearance. Her weakness also puts men in dangerous situations. The apple of knowledge and temptation appears in Snow White and the Seven Dwarfs. Unable to overcome her curiosity, much like Eve, she bites the apple and falls asleep. The

sequence of her fall and subsequent reawakening by the prince contains strong parallels to the biblical 'fall of man'. The kiss necessary to reawaken her also could similarly symbolize the shift from innocent childhood to sexual (or corrupt) adulthood.

Influences on Society

The effects of fairytales on the perspectives of children are remarkable. A study of close to twenty-five hundred eight to ten year old German school children revealed a startling trend in the effectiveness of fairytales in terms of associating special behaviors with a certain gender. The boys and girls were given a variety of introductory sentences and then instructed to write their own story or fairytale based off of that opener. What the researchers discovered was that if the introductory sentence suggested victimization or repression of the main character, both female and male characters would write about a girl. Similarly, if the opening sentence suggested the character was leaving home or striking out independently, both genders would pick a male as the main character. This suggests that the fairytales that these children had admitted to reading or having read to them are informing and influencing their views of what behaviors are expected of them based on their genders. The roles of males and females that fairytales prescribe are formative in a child's sense of being. Identities are created by 'interacting with sociocultural ideas, artifacts and activities'. Rather than mirroring our society, television and movies often reflect a distorted view that bears a striking resemblance to the thematic elements found in fairytales. A study performed in 1982 found that on primetime television, women interacted with other women, independently of a male presence, only seven percent of the time. The fairytale message that women cannot trust each other, and that the role of a female is intrinsically tied to a male, is glaringly evident. Males are also more likely to not only be represented on television, but they generally hold the leading role. Additionally, in the past twenty years, female actresses have been becoming younger while their male counterparts largely remain the same age. Again, this reinforces the ideal of youthful beauty of females and implies on another level that the success of a female is determined by one's physical appearance. These ideas also strongly mirror the value of beauty that fairytales emphasize. In terms of violence, men in movies are much more likely to be depicted as participating in violent crime than are women. This simultaneously reflects and enhances the concept that masculinity and manhood are

intrinsically linked, which is a common theme in fairytales. Studies of popular movies put out in 1996 suggest that the stereotypical roles that fairytales prescribe are still nourishing. The "virgin and the whore" dichotomy is common, with the female stepping away from the traditional feminine characteristics often being met with violence or victimization.

Power on Show

The movie genre which seems to thrive on the victimization of women is the horror genre. Alfred Hitchcock attempted to 'artistically' portray violence towards women, an act that he perceived as a universal aspect of the human experience. Dressed demurely in a pencil skirt with a conservatively feminine haircut, she works as a secretary. These behaviors have strong parallels to most Grimm's fairytales: a demurely beautiful female that stays within her socially-imposed boundaries. In the movie, as in the fairytales, the female attempting to step out of her role is met with punishment. In *Psycho*, by stealing money and attempting to control her own destiny, the female heroine sets herself up to be punished. The ironic parallel between Hitchcock's masterpiece and typical fairytales is that the theme of females punishing each other still punctuates the story. In the movie, the male murderer dons the clothes and mannerisms of his dead mother in order to kill the heroine. Rather than a man indicting pain on a woman, a man is possessed by a jealous, older woman who demands that the younger, more attractive and sexual woman is punished. In this case, the heroine meets a more permanent fate which cannot be axed through the kiss of a prince. However, the dashing masculine detective can unravel the plot twists and 'save' the female from being victim to an unsolved crime. Hitchcock and many other 'disciples' have recognized the commercial value of tying female sexuality and victimization together. The female, due to her physiology, is continually put in a vulnerable position. Once she becomes a victim to violence, rather than avenging her victimization, she waits for her 'prince' typically in the masculine role of a policeman, to rescue her. Again, the appearance of the female is very important in suggesting to the audience that a beautiful woman that has been hurt merits more attention than a less attractive one. This serves to objectify women and enforce socially-constructed beauty ideals while ensuring that women remain dependent on the 'stronger' male.

Conclusion

Fairytales change and evolve depending on the biases of the interpreter. Starting with the Brothers Grimm, changes occurred that replaced the traditional male villain with a female one that was ugly, jealous, and old. Disney went a step further, giving the audience a visual ideal of beauty and introducing the association between aggression and masculinity. These male interpreters have, perhaps unwittingly, enhanced characteristics that support stereotypical female behavior and downplay or punishes attributes that threaten the patriarchy of society. The distorted view that remains keep women, regardless of the other freedoms they may enjoy, slaves to the beauty myth. Fairytales plant an influential seed in the minds of children and as children grow, these subtle concepts morph into their perspective of reality. Movies can be viewed as both the by-product of these early fairytales, inspired impressions of reality, and as another means of perpetuating gender ideals that hyper-masculine men while objectifying and subordinating women. The themes in fairytales that reward female submissiveness and place

an emphasis on beauty remain influential long after the fairytale is over.

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INCORPORATION OF VALUES AND MORAL IN FAIRY TALES THROUGH THEIR INTEGRATION IN ENGLISH LANGUAGE TEACHING

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Abstract

Current education needs a different, impressive and instilling learning in the education in the minds of youngsters. A most important reason for Integrating Value Education in Teacher Education Curriculum is the fact that the current model of education contributes to the development of students. The present model of education puts exclusive focus on cognitive to the total neglect of the affective domain. This gives rise to alienation between head and heart. Students are nurtured in a spirit of excessive competition. They are trained right from the beginning to relate to aggressive competition. They are in need of such a teaching – learning experience in English language teaching using Fairy tales to inculcate social and moral values in them.

Today young minds have so many diversions in their life, directly and indirectly. Apart from that teaching and learning process is really a challenge now-a-days. Young students hardly figure out why they are in school, why they are studying different subjects and how their schooling will be helpful to them. Their understanding is confined to imitating about the subjects. They don't know how they should live their lives; commit themselves to the welfare of the country. They hardly bother about the environment and other social and moral issues. Education of this kind reduces children into automated toys. In India, youths are little bit confused with the bombardment of the new technological devices, information explosion and violent news by the press & media. Integrating Value Education in teacher education curriculum will result in proper focus on character, cultivation of virtues like self-control, tolerance, selfless service, prayer, harmony, to love, help and respect all people. The teacher being the moulder of the cast can easily mould little children instilling values in them.

Keywords: Education – youngsters – Integrated value education – English language teaching – moral – values – fairy tales.

Introduction

English language teaching has the basic and essential four skills, they are – Listening, Speaking, Reading and Writing. Listening starts right from the birth of a child. This is a self acquired skill for a child. Because of listening, the child starts speaking, and then at a very young age, the child goes to school where he/she learns first to see and read. So reading skill is acquired to the child first at school and then it acquires the reading skill.

It is very essential in English language teaching to get the attention of the students, motivating them to listen, retain the attention and make them understand the concept. The comprehending power of the students is revealed in their writing test and examining them. So incorporation of values and moral in fairy tales through their integration in English language teaching is the need of the hour, today. The fairy tales and fantasy stories attract not only children, but also youngsters and adults.

Awakening the Moral Imagination: Teaching Virtues through Fairy Tales

Fairy tale and modern fantasy stories project fantastic other worlds; but they also pay close attention to real moral

"laws" of character and virtue. By portraying wonderful and frightening worlds in which ugly beasts are transformed into princes and evil persons are turned to stones and good persons back to flesh, fairy tales remind us of moral truths whose ultimate claims to normality and permanence we would not think of questioning.

Fairy tales and fantasy stories transport the reader into *other worlds* that are fresh with wonder, surprise, and danger. They challenge the reader to make sense out of those *other worlds*, to navigate his way through them, and to imagine himself in the place of the heroes and heroines who populate those worlds. The safety and assurance of these imaginative adventures is that risks can be taken without having to endure all of the consequences of failure; the joy is in discovering how these risky adventures might eventuate in satisfactory and happy outcomes. Yet the concept of self is also transformed. The images and metaphors in these stories stay with the reader even after he has returned to the "real" world.

"Values" is the chief buzz-word of the contemporary educational scene. The word carries with it the full burden of our concerns over the decline of morality. Teaching value, whether family values, democratic values, or

religious values, is touted as the remedy for our moral confusion. Of course, this consensus about the need for stronger moral values immediately cracks and advocates retreat when the inevitable question is raised as to which values should be taught. The role of teachers is in inculcating moral values. Dealing with values and moral issues is recognized as an integral part of teachers' roles. Especially in culturally heterogeneous societies teachers face multiple values that students and their families may hold.

Dealing with values and moral issues is recognised as an integral part of teachers' roles. Especially in culturally heterogeneous societies teachers face multiple values that students and their families may hold. The study reported in this article explores different conceptions of teachers' moral roles aiming to develop an instrument for assessing teacher beliefs about those roles that could be used in teacher development. Paternalist, liberal and social-relativist conceptions of teachers' moral roles were operationalised using data collected in three focus groups with teachers. Many fairy tales owe their longevity to an ability to address tabooed subjects in a symbolic manner.

As Italy emerged from the medieval period and embraced the Renaissance, one of Europe's first known written story collections was being conceived by Giovanni Francesco Straparola, often considered the father of the Literary fairy tale. In 1550, Straparola first published a collection of stories told within the framework of a greater story. These bawdy literary romps, which reflected the relaxed morality of the time, were clearly not meant for children

Satire and Symbolism

Straparola's influence is seen in later European writings, including those of his fellow countryman Giambattista Basile (ca. 1576–1632). Basile's posthumously published collection of 50 stories followed in the same tradition. His timeless social commentaries highlighted the shortcomings of those who descended to the depths for wealth, power and fame. Included are early versions of classic fables we would recognize today. Our modern "Cinderella," "Little Red Riding Hood," "Sleeping Beauty," "Bluebeard," "Puss in Boots" and others are easily recognized in Perrault's writings. His work was characterized by typically French actions and lighthearted humor; for example, Cinderella, with undeniable *savoir faire*, drops her slipper on purpose. And when Perrault's prince finds the sleeping beauty, who has been slumbering for a century in the woods, one of the first things he notices

is her out-of-style clothing. The wicked queen, mother of the prince, upon discovering the clandestine marriage of the pair and their subsequent offspring, orders one of her grandchildren to be cooked for dinner. But not just any recipe will do: the gourmand requests that the child be served with a classic *sauce Robert*.

According to historian named Marina Warner, in *Wonder Tales*, many of d'Aulnoy's stories and similar *Beauty and the Beast* tales were based on the classic fable of Cupid and Psyche. The common thread, fear of an unknown or brutish groom, struck a chord with the women of France, who were beginning to challenge the traditional balance of power and the common practice of arranged marriages. Warner states, "Though the message is largely lost on today's audience, thoroughly accustomed to choosing not just one partner but several, the French wonder tale was fighting for social emancipation and change on grounds of urgent personal experience." (P 9) The objects of these stories went beyond weddings and women's issues. The indiscretions and warmongering of the king and his courtesans were also subtly spoofed in the veiled satires, sometimes resulting in exile for the authors.

The Romantic period of the early 19th century saw a growing fascination with a glorified primitive or peasant culture. Germany was mostly recovered from the effects of the Thirty Years War, which had left a third of the population dead and the rest struggling with famine and disease. Stepparents and early death had been facts of life for much of the population, and the folktales reflected that reality. The stage was set for the work of Jacob and Wilhelm Grimm, known for their work in promoting a common German culture and language. Today the world at large recognizes the brothers Grimm as the authors of what may well be the best-known anthology of fairy tales, translated into more than 160 languages.

Fairy Tale Blending

There are great and famous works of Walt Disney. Walt Disney's film *Snow White* (1937) broke new ground as the first American full-length animated musical feature. Disney knew his audience—a country that had been through both a world war and an economic depression in one generation. The social and political messages were softened, and the stories were changed to enhance their entertainment value.

Snow White was followed by *Pinocchio*, *Cinderella* and *Sleeping Beauty*. These fairy tale movies, produced before Disney's death in 1966, were of the same formula,

usually involving an adolescent hero/heroine desperately in need of outside help in the spirit of the Grimm versions, but without the violence and harshness. Romantic themes, cheery musical interludes and comic relief before the happy ending became the norm. Villains died or were otherwise disposed of as a result of their own actions, which prevented the blemishing of the pristine character of the hero or heroine. These sunny revisions avoided the unpleasant realities addressed in the earlier tales but also diminished the ability of the hero or heroine to triumph over greater adversity. Yet it was exactly what the paying public of that era wanted, especially for their children.

The Disney-formula heroines were increasingly criticized for their wide-eyed docility. By 1989 the passive princess of the past reemerged in the form of an empowered teenage mermaid taking charge and not listening to anyone, not even her father. Two years later, a beautiful bookworm named Belle tamed the beast and became the new standard for girls everywhere. This calculated reworking of the female protagonist both echoed then-current feelings about femininity and shaped the attitudes of young fans worldwide. More significant and far-reaching is the prevailing trend within these reworked fairy tales of people not looking to a higher authority for guidance but attempting to find solutions from within themselves.

Lessons Spurned

With globalization, full-length animated movies have become today's standard for fairy tales worldwide. Often forgotten are the deeper meanings and lessons of some of the earlier versions, as well as the moralistic revisions of the brothers Grimm. If fairy tales have been a social gauge through the ages, then today's tales suggest that Western society has shifted even further from supporting biblical values and principles to embracing the concepts of relative morality and self-sufficiency.

The dual forces of cause and effect have been consistently at work through the ages. The mutable fairy tale has always been both an unrelenting influence on society and a mirror of society. From oral tradition, through the literary fairy tale, and now to cinema—we can only imagine what new medium will carry fairy tales to the next generations and what influential messages they will instill. The current trend in popular fairy tales toward moral ambivalence suggests that the foreseeable future looks disturbingly amoral.

The great fairy tales and children's fantasy stories attractively depict character and virtue. In these stories the

virtues glimmer as if in a looking glass, and wickedness and deception are unmasked of their pretensions to goodness and truth. These stories make us face the unvarnished truth about ourselves while compelling us to consider what kind of people we want to be.

Beauty and the Beast is one of the most beloved of all the fairy tales just because it contrasts goodness with badness in a way that is appealing to the imagination. It is also a story that depicts with special force the mystery of virtue itself. Virtue is the 'magic' of the moral life for it often appears in the most unexpected persons and places and with surprising results. At the beginning of the story, we are told that a very rich merchant had three daughters [all of whom] were extremely handsome, especially the youngest; [so she was] called 'The little Beauty. But nothing more is said about Beauty's physical attributes. Instead, the story draws our attention to her virtuous character. Beauty's moral goodness her 'inner beauty' is contrasted with her sisters' pride, vanity, and selfishness their 'inner ugliness.' Although Beauty's sisters were physically attractive they "had a great deal of pride, because they were rich ...[they] put on ridiculous airs ... and laughed at their sister [Beauty], because she spent ...her time in reading good books." By contrast, Beauty was "charming, sweet tempered spoke ...kindly to poor people," and truly loved her father.(8)

Because she is virtuous, Beauty is able to "see" the virtues in Beast that lie hidden beneath his monstrous appearance. At her first supper in the monster's castle, Beauty says to Beast: "That is true [I find you ugly], ...for I cannot lie, but I believe you are very good-natured." And when Beast tries her the more with his repeated self-deprecatory remarks, Beauty responds emphatically: "Among mankind ... there are many that deserve that name [Beast] more than you, and I prefer you, just as you are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart." (9) The sharp contrast between Beauty's goodness and her sisters' badness, which is masked by their physical attractiveness, parallels the irony that the Beast who is repulsive physically is good and virtuous. *Beauty and the Beast* teaches the simple but important lesson that appearances can be deceptive, that what is seen is not always what it appears to be.

Similarly, this great fairy tale also bids us to imagine what the outcome might have been had Beauty's sisters been put in her position? No doubt they would not have recognized or appreciated the goodness beneath Beast's monstrous appearance. Nor does it seem at all likely that

they would have made Beauty's courageous and fortuitous choice. The story portrays the paradoxical truth that unless virtue is in a person she will not be able to find, appreciate, or embrace virtue in another.

Beauty and the Beast embraces one last important moral truth: a person's decisions in life will define what kind of person she becomes. In this sense also our destinies are not fated: we decide our own destinies. At the end of the story, the 'beautiful lady' who has visited Beauty in her dreams appears at Beast's castle and brings with her Beauty's entire family. The fairy then says to Beauty: "Beauty ... come and see the reward of your judicious choice; you have preferred virtue before either wit or beauty, and deserve to have a person in whom these qualifications are united: you are going to be a great queen."⁽¹⁰⁾ Beauty's sisters, however, are unhappy in their marriages because they chose their spouses solely upon the basis of good looks and wit. Through greed, jealousy, and pride their hearts have become like stone. So they are turned into statues, but retain their consciousness that they might behold their sister's happiness until they admit their own faults.

Like all the great fairy tales, *Beauty and the Beast* invites us to draw analogies between its imaginary world and the world in which we live. It supplies the imagination with information that the self also uses to distinguish what is true from what is not. But how, one might ask, is the imagination itself awakened, and how is it made moral? These are important questions for the moral educator, and they are not so easily answered.

Conclusion

As it is a point to conclude, there is a need of asking for direction how to influence the moral character of the young. For this reason it is surprising to one, how little has been written on the moral meaning in fairy tales.

Literary criticism on fairy tales and modern children's literature is a relatively new enterprise that has not yet accumulated a substantial or impressive corpus of interpretation and the studies done by psychologists and educators mostly address the special concerns of these disciplines. One would have thought that ethicists might do better. Yet religious and philosophical ethicists have not reflected a great deal on children as moral learners nor written much on children's literature. Perhaps this is because, like so many others, they have subscribed to the falsehood that children are at a pre-moral stage and that socialization rather than moral formation is more appropriate to their kind. But intuitively and from our

experience as parents and teachers we ought to know that it is not that simple.

The great fairy tales and fantasy stories capture the meaning of morality through vivid depictions of struggles between good and evil where characters must make difficult choices between right and wrong, or heroes and villains contest the very fate of imaginary worlds. The great stories avoid didacticism and supply the imagination with important symbolic information about the shape of our world and appropriate responses to its inhabitants. The contemporary moral philosopher Alasdair MacIntyre sums this up eloquently:

It is through hearing stories about wicked stepmothers, lost children, good but misguided kings, wolves that suckle twin boys, youngest sons who receive no inheritance but must make their own way in the world and eldest sons who waste their inheritance..., that children learn or mislearn what a child and what a parent is, what the cast of characters may be in the drama into which they have been born and what the ways of the world are. Deprive children of stories and you leave them unscripted, anxious stutterers in their actions as in their words (4)

Moral living is about being responsive and responsible toward other people. And virtues are those traits of character that enable persons to use their freedom in morally responsible ways. The mere ability, however, to use moral principles to justify one's actions does not make a virtuous person. Mere instruction in morality is not sufficient to nurture the virtues. It might even backfire, especially when the presentation is heavily exhortative and the pupil's will is coerced. Instead, a compelling vision of the goodness of goodness itself needs to be presented in a way that is attractive and stirs the imagination. A good moral education addresses both the cognitive and affective dimensions of human nature. Stories are an irreplaceable medium of this kind of moral education. This is the education of character.

The Greek word for character literally means an impression. Moral character is an impression stamped upon the self. Character is defined by its orientation, consistency, and constancy. Today we often equate freedom with morality and goodness. But this is naive because freedom is transcendent and the precondition of choice itself. Depending upon his character, an individual will be drawn toward either goodness or wickedness. Moral and immoral behavior is freedom enacted either for good or for ill.

Only a pedagogy that awakens and enlivens the moral imagination will persuade the child or the student that courage is the ultimate test of good character, that honesty is essential for trust and harmony among persons, and that humility and a magnanimous spirit are goods greater than the prizes won by selfishness, pride, or the unscrupulous exercise of position and power.

One measure of the impoverishment of the moral imagination in the rising generation is their inability to recognize, make, or to use metaphors. The college students do not lack an awareness of morality, although they might be confused or perplexed about its basis or personal ownership. But when they read a novel they are perplexed because they are unable to find the inner connections of character, action, and narrative provided by the author's own figurative imagination. Sadly, the only kind of story many of my undergraduate students seem to be able to follow are news reports and sitcom scripts.

After a child has read Hans Christian Andersen's *The Snow Queen* or C. S. Lewis's *The Lion, the Witch, and the Wardrobe*, her moral imagination is bound to have been stimulated and sharpened. These stories offer powerful images of good and evil and show her how to love through the examples of the characters she has come to love and admire.

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SOCIAL PROBLEMS IN THE NINE LIVES OF WILLIAM DALRYMPLE

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Abstract

In secular usage, religious education is the teaching of a particular religion and its varied aspects: its beliefs, doctrines, rituals, customs, rites, and personal roles. In Western and secular culture, religious education implies a type of education which is largely separate from academia, and which regards religious belief as a fundamental tenet and operating modality, as well as a prerequisite for attendance. The secular concept is substantially different from societies that adhere to religious law, wherein "religious education" connotes the dominant academic study, and in typically religious terms, teaches doctrines which define social customs as "laws" and the violations thereof as "crimes", or else misdemeanors requiring punitive correction. The Nine Lives immerses the reader in an India of "sacred time" where the contemporary meets the times, gods are present in nature - and art, song, wandering, military service - even prostitution - express spiritual striving, devotion, humility, love and hope.

Introduction

Religious educators are, generally speaking, a hopeful bunch. We engage in our hope-centered work of inviting people to see, become, know, and create something more than that which already exists. Teaching religious education means practicing hope as we invite learners to be more fully who they are, more deeply aware of transcendence and the Holy, more vibrantly engaged in communities of love and justice in the world. This educational work toward flourishing thus is an inherently hope-filled labor.

In his introduction, Dalrymple says he yearns for his narratives to be free of authorial interference. But of course that can't be. He not only creates their framework but inevitably, if unobtrusively, steers his interviews to the areas of his own interest. Yet these will be the areas of most readers' interest too. The narratives Dalrymple unearths are fascinating and sometimes painfully moving, and he surrounds them with generous knowledge. This is the India we seldom see, populated by obscure people whose lives are made vivid by their eloquent troubles and reckless piety.

William Dalrymple's book, *Nine Lives. In Search of the Sacred in Modern India*, presents us this image, a country with many faces and many attitudes, but still a country that even now, in the third millennium, struggles with prejudices and caste system and other sensible matters. As the title suggests, the book contains nine stories, having independent subjects, but somehow offering a complete image about what modern India says and thinks about sacred and tradition and its past. This

"modern Indian Canterbury Tales", as the author mentions in his Introduction, makes us wonder about the nature of sacred and think, maybe more serious that we usually do, at the meaning of our life. True stories are reunited here: "The Nun's Tale", "The Dancer of Kannur", "The Daughters of Yellamma", "The Singer of Epics", "The Red Fairy", "The Monk's Tale", "The Maker of Idols", "The Lady of Twilight" and "The Song of the Blind Minstrel". Independently, they tell the story of an individual, but together, they tell the story of India. Dalrymple's nine characters live on the margins of a society transforming at a bewildering pace. These individuals are gripped by a divine madness they cannot explain. In some cases it induces trance; some express it through dance or song; and with some, that mystical current helps them create sculptures or paintings of exceptional beauty. They are on a spiritual quest, making incredible sacrifices, obliterating identities, in search of a salvation which may remain elusive.

The Nine Lives is a stunning, affecting study of human aspiration and goodness. But despite the jacket blurbs, this isn't really "travel writing." As Dalrymple moves through India's "sacred topography," he assembles the biographies of nine people whose lives intersect with the divine. Although contemporary India is always present. *The Nine Lives* immerses the reader in an India of "sacred time" where the contemporary meets the times, gods are present in nature - and art, song, wandering, military service - even prostitution - express spiritual striving, devotion, humility, love and hope.

The nine lives story are surprising, shocking, grotesque, lovely, and supported by pertinent and

interesting history and background information. Dalrymple shrewdly fixes his gaze upon his pilgrims, bards, dancers, witches, and artists instead of his own experiences or ideas. And recording his subjects' stories, Dalrymple asks the questions that he wants answer: Does a naked ash-smearing pilgrim with an MBA ever regret quitting his job as a sales manager at Kelvinator; how does it feel when an untouchable *dalit* becomes "an omnipotent deity" worshipped by Brahmins; or what it actually means to be a holy man or a Jain nun, or a mystic, seeking salvation on the roads of modern India. We learn the details—how much is eaten or not eaten, how it feels to abandon family, friends and village and set off with nothing except a desire to become a holy minstrel, what it's like to stop eating and "live on air."

Most memorable of the nine are holy dancer Hari Das; illiterate bard Mohan Bhopa, and Jain nun Mataji, "a tiny, slender barefoot figure... with a pot of water made from coconut shell in one hand and a peacock fan in another. As she climbed, she gently wiped each step with the fan in order to make sure she didn't stand on, hurt or kill a single living creature..." Mataji has striven to, "shed [her] last attachments in this illusory world," but she cannot shake the love she feels for fellow nun Prayogamati, who, ill with tuberculosis took her own life through *sallekhana* a ritual fast. When Dalrymple asks if Prayogami committed suicide, Mataji corrects him: "Suicide is... the result of despair. But *sallekhana* is... an expression of hope... when you embrace *sallekhana* you are embracing a whole new life—it's no more than going through from one room to another." Then Mataji's reveals that she has begun her own fast-until-death. Has Mataji chosen to die to meet her beloved friend in future life?

"...who knows whether we will meet again? And if we do meet, in our new bodies, who is to say that we will recognize each other?"

The divine is less uncertain for Hari Das who, as a *theyyam* dancer, depends on the gods to take over his mind and body on schedule. For most of the year Hari Das is an untouchable well-digger and prison guard. But when Hari Das applies the wildly colored face paint and huge, elaborate god-costume, "The god comes alive and takes over... [and his] being is divine."

Bard and shaman Mohan Bhopa summons the sacred through his recitation of a 4,000 line poem—which takes five 8 hour all-night performances to complete. Mohan performs his epic before a narrative painting called a *phad*, which is much more than an illustration to the story. The *phad* is "a portable temple," "a crossing place from the

human to the divine..." The gods live in the poem and in the jewel-toned *phad*, just as Dalrymple's nine mystics come to life through his rich, precise, and otherworldly narrative. I wish, though, Dalrymple had included photographs. Readers like me who are unfamiliar with India cannot possibly imagine all of the places or people even though he describes them so well.

The Nine lives Dalrymple portrays are widely various, and his introduction draws few connections among them. Most belong to, or have found refuge in, a world of mystic extremes. The nun Prasannamati Mataji is a follower of Jainism, an ascetic faith so scrupulous about sparing life that its adherents mask their mouths to avoid swallowing insects. Mataji's gentle companion, mortally ill with tuberculosis, took her own life in the Jain fashion: starving herself to death by stages in ritual self-purification. Mataji is afflicted with the sin of intensely missing her. At the time Dalrymple encounters Mataji, she has decided to follow the same slowly suicidal path, although her health is good and she is still young.

Frequently there are bitter personal stories behind the more extreme renunciations. Manisha Ma Bhairavi, a mystic who worships the demonic goddess Tara, may have epilepsy. She has fled her violent husband and even deserted her children to find refuge among Sadhus, wandering holy men, in a Bengali cremation ground. Dwelling in a landscape of mortal transience, she seeks comfort among other tolerant outcasts in the goddess's care. Ash-smearing and naked, they sip tea and listen to cricket on the radio. "It is here in this place of death," she tells Dalrymple, "amid the skulls and bones and smoking funeral pyres, that we have found love."

Some of Dalrymple's subjects believe themselves shielded from change, or have adapted to it. The Kerala dancer Hari Das is a Dalit, an untouchable, and mainly works as a humble well-digger and (terrified) prison warden. But for three months of the year he becomes the incarnation of the god Vishnu and is worshipped even by Brahmins in a flagrant inversion of caste law. In a desert village of Rajasthan, the bard and shaman Mohan Bhopa is almost the last hereditary singer of a great medieval epic. Broadcasting and DVDs — propagating what an Indian historian has called "syndicated Hinduism" — are already threatening others of his calling, yet he believes his future is assured by audience devotion. His epics, he explains, are attended by their god-hero, resident in a narrative cloth-painting unfurled when he dances.

A longstanding victim of change is the old profession of the devadasis, the temple courtesans once honored as

divine bearers of fecundity. Early targets of Victorian missionaries and Hindu reformers, they are nowadays often dedicated as children by their impoverished Dalit families. They no longer work from temples or mansions but from humble homes, and the wages of their dangerous trade support their parents and inevitable children. Many, like the determinedly cheerful devadasi the author interviews, are dying of AIDS.

Conclusion

Dalrymple's nine characters live on the margins of a society transforming at a bewildering pace. These individuals are gripped by a divine madness they cannot explain. In some cases it induces trance; some express it through dance or song; and with some, that mystical current helps them create sculptures or paintings of exceptional beauty. They are on a spiritual quest, making incredible sacrifices, obliterating identities, in search of a salvation which may remain elusive. The nine lives Dalrymple portrays are widely various, and his introduction

draws few connections among them. Most belong to, or have found refuge in, a world of mystic extremes. Beyond an excellent novel writing, in all of these stories William Dalrymple uses elements of anthropology, history and history of religions, and he is entering, in this way, into the heart of a nation torn between the relentless onslaught of modernity and the continuity of ancient traditions.

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LITERATURE CAN EDUCATE THE SOCIETY: PARADIGM FROM TO KILL A MOCKINGBIRD BY HARPER LEE

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Abstract

Harper Lee's novel To Kill a Mockingbird gives the ethical lessons for its audience. She teaches the society use of historical background, present the characters with principles, and characters maturity development in understanding the people. Lee sets up a base for how people in an often prejudiced world should live peacefully together. She reminds the audiences that everyone deserves to be treated with respect and kindness. In creating this ethical evaluation one must consider the historical source of Tom Robinson's trial, the Scottsboro Trial; the Finch children's regular and established instruction from their widowed father, Atticus, their housemaid, Calpurina, and other close neighbours. And Lee symbolically represents mockingbird as a peaceful and caring creature throughout the novel.

Lee's novel *To Kill a Mockingbird* was published in 1960. *To Kill a Mockingbird* remained on the best-seller list for eight weeks. Also it was translated into ten languages and became a selection for the Literary Guild and the Book-of-the-month club. In 1961, it was awarded the Pulitzer Prize for the fiction and received the Brotherhood Award of the National Conference of Christians and Jews. In 1962, an Academy Award-winning film version of the book was produced. The publisher of the 2002 edition of *To Kill a Mockingbird* noted that more than thirty million copies of the novel had been sold. It had been translated into forty languages.

The events in Harper Lee's *To Kill a Mockingbird* are told from the point of view of a six-year-old Scout Finch. This novel moves like as if witnesses the transformations that take place in her small Alabama town during a controversial trial. In the trial her father agrees to defend a black man who is unjustly accused of raping a white woman, looking back on these events from the perspective of adulthood.

Rushworth Kidder states that "standard definitions of ethics have typically included such phrases as 'the science of the ideal human character' or 'the science of moral duty' ". Richard William Paul and Linda Elder define ethics as "a set of concepts and principles that guide us in determining what behavior helps or harms sentient creatures". The Cambridge Dictionary of Philosophy states that the word ethics is "commonly used interchangeably with 'morality' ... and sometimes it is used more narrowly to mean the moral principles of a particular tradition, group or individual."

Harper Lee deals with virtue ethics and moral psychology in *To Kill a Mockingbird*. In *To Kill a Mockingbird* Harper Lee gets on a quest that ultimately brings people together in a more pleasant world. Her search is to make society recognize its mistreatment of others. To achieve her goal, Lee places the fictional Finch family in various situations that need a moral consciousness about one's treatment of others. According to Fred Erisman in

"The Romantic Regionalism of Harper Lee," she has established a dual view of the South: "On the one hand she sees the South as still in the grips of traditions and habits [. . .] On the other hand, she argues that the South has within itself the potential for progressive change"

Erisman goes on to claim

"if, as she suggests, the South can exchange its old romanticism for the new, it can modify its life to bring justice and humanity to all its inhabitants, black and white alike".

Looking at Lee's boldness, it comes easy for the reader to see the novel holds important value for teaching children that moral responsibility includes having a heart of unselfishness and kindness for others. Although Lee sets her novel in the 1930s and applies the attitudes of the Civil Rights Movement, she looks for to help people understand that various elements of society must be recognized and that in the best interest of society, people need to respect each other's differences.

Ezzo in his article noted that this novel focuses on "An individual's nature is one of self-centeredness; consequently it requires an individual to be educated

regarding the consistent and moral correctness with which to treat others in a diverse society".

This education begins in childhood, and children learn by adults for example, how to respond in various situations. Parents provide a training of positive moral principles to their children in the hopes that one day they will act out these proper behaviours without crimes. Children receive a moral ethic through repeated training, and such education comes from the many people in a child's life, so that finally the effects of instruction become a trained response.

The novel *To Kill a Mockingbird* demonstrates the adult's view on the growth of Scout's identity and outlook on life. In developing a more mature sensibility *To Kill a Mockingbird* explores themes of heroism and the idea of role models as well. Atticus is clearly the hero of the novel and functions as a role model to the children as well as to the society. After reading *To Kill a Mockingbird*, one discovers that Harper Lee, through a use of history, moral instruction, and character development, has presented a strong moral message to her audience. Her title suggests that a sin occurs when one kills a mockingbird, and Scout Finch's describing the central summer of her life reflects the truthfulness of her moral development. With historical context and character representation, Lee's ethical message finds weight. She begins by setting her story in the final years of the Great Depression exploiting her audience's familiarity with the financial position of most Southerners, especially the poor white farmer. Then she establishes the mindset and attitude of the Southern white toward other races and cultures, which may well represent the sentiments of many Americans. Furthermore, a look at the Finch children, their father, and their community reveals a deep moral message. By portraying fatherly instruction and neighborly advice, Lee educates her reader on the moral responsibility of how to treat others. As the children search for clues to their mysterious neighbour's existence and face the cost of racism in their small Southern town, they receive lessons in how to treat others with respect and kindness regardless of who they are or from where they come. Finally, Lee's characters demonstrate how often people suffer misjudgment and mistreatment because of fear and prejudice; Lee asserts that one can live among all cultures and races without fear and prejudice. Lee's *To Kill a Mockingbird* encourages its readers to consider their moral judgment and subsequent treatment of others.

Setting her novel in action, Lee describes the difficulties of the Southern whites and particularly the rural

farmer who was hit especially hard during the Great Depression. Looking at the 1930s reminds readers of both the financial hardships and relational issues people faced; during this difficult time the farm barely continued to be life for many farmers, yet they used what they grew to pay for outside services. This hardship forced the poor to rely on themselves and be defensive when threatened; in the result of Southern Reconstruction, the rural farmers often banded together to keep their social status higher than that of Southern blacks. Setting up the Old Sarum community, Lee pulls in this high emotion when Bob Ewell makes accusations against Tom Robinson.

Lee clearly builds a foundation for the historical social structure throughout the novel. She works to dismiss this hierarchical structure by showing characters such as Atticus who make no differentiation between the rich or poor, or black or white. As the South stares down Reconstruction, many Southern whites become unsympathetic toward members of other races. By depicting this attitude, Lee establishes a forum by which she imparts that all people, regardless of social economic status or race, should be treated with respect and not misjudged. As the South struggles to unite races and pull itself from the lowest point of the Great Depression, Lee's early audience easily recognizes the pain various characters face. Recasting the nationally known Scottsboro Trial, Lee points out the moral wrongs of white society by portraying the injustice handed down to innocent black citizens. Tom Robinson, like the Scottsboro defendants, is wrongfully accused of a crime he has not committed. Similar to the defense lawyer of the Scottsboro Trial, Atticus attempts to bring out the truth and redefine the Southern judicial system. However, the community cannot handle allowing the truth to be admitted and disapprove a black man because of past fear and prejudice. Using the backdrop of such a highly publicized trial, Lee urges her audience to examine the past and learn from the mistakes so future generations can live in a more peaceful world.

One major aspect of the novel appears in its direct instruction of the treatment of others. As the children face Boo Radley, his isolation, and the newly defined racism surrounding them, they look toward the moral example of their father. The heart of Lee's novel surrounds the verbal and active examples of the moral responsibility Atticus expresses to Jem and Scout. Lee establishes her characters to demonstrate the behaviour she thinks morally necessary for people to show. As Jem and Scout receive a moral upbringing from their father, their

housekeeper, and the community, it is Atticus, the novel's hero, that everyone should look to and imitate. Claudia A. Carver suggests that Atticus is a hero because he reacts with irritation at the wrong behaviour people express toward others. As a parent he guides his children in the correct paths of moral living, and as a lawyer he works to ensure that justice is delivered to those he defends even when in all the likelihood it is against them. Most importantly for Lee's reader, Atticus serves as an example that treats all people with respect and kindness.

Further characterizations provide the reader with several mockingbird-like qualities with which Lee provides her characters. Somewhat of a mystery, mockingbirds have the ability to imitate other birds and generally display peaceful and non-threatening behaviours; therefore, they most often provide nothing but entertainment for people. Several of the novel's characters serve as mockingbirds while others imitate qualities that attract people to like the songbird. Boo Radley and Tom Robinson serve as the novel's mockingbirds while Dolphus Raymond and Atticus Finch imitate various qualities of the songbird. Boo Radley expresses that people should not be judged before they become known; simply because someone is reclusive does not mean they are mean. Tom Robinson then represents the years of hatred and violence unnecessarily present upon races other than white. Dolphus Raymond and Atticus Finch go on to demonstrate the ease of which people can get along. Lee's goal in character development provides her reader with the example, "You never really understand a person until you consider things from his point of view ". Scout and Jem, through their encounter with Boo, realize the foolishness of a misjudgment; moreover, Lee's reader should also recognize the need to reserve judgment on an individual.

Through the Finch children, the reader witnesses the response Lee wants from her message as Scout realizes that most people are real nice once one finally sees them. Jem and Scout, therefore, symbolize *To Kill a Mockingbird's* intended audience: those with eyes to see and ears to hear a simple message of moral responsibility with an innocent approach. Through Atticus' verbal and active examples of moral ethic Jem and Scout, thus Lee's reader, learn to treat others well. Lee's adult narrator reminds her reader that one must look at things from another's viewpoint in order to understand and treat others kindly and respectfully. One should capitalize on the capacity to see with childlike eyes that all people can get along and live peacefully.

In almost everything Atticus does there exists honesty and truth as one of the key moral components; the readers can feel the truthfulness in his character. Honesty, which indicates the moral responsibility of people and the humbleness of their hearts, establishes whether an individual values the respect of others. Truth provides options to those whom it influences; although morally honest people do not enjoy causing hurt or trouble to someone, they still recognize the need for truth. Since to be honest in all examples may be unpopular, telling the truth ultimately provides for a person to grow and overcome difficulties. Most people realize the hurtful emotions of a lie. In response, Lee uses Atticus to show that the truth can shine in various responses within people, yet one can still understand the need to hold a high moral ethic and be honest. At the end of the novel, Atticus tells Heck Tate that "if the children can't trust me they won't trust anybody"

Trust is a product of honesty, and because of Atticus' honesty, he is trusted by his children and community.

Thomas Shaffer in his *Moral Theology of Atticus Finch* declares that "it is important to the understanding of Atticus Finch to see that he was able to tell the truth about his community but remain fond of his community – a moral quality . . ."

In *To Kill a Mockingbird*, honesty lays a foundation for the moral outcome which Lee intends her reader to learn, and Atticus' ability to remain loving of his community speaks volumes of his character and dedication to the truth. Because of such a moral character development, Atticus sees the unfair viewpoint of the community and sees the need for social change and acceptance. In the end, he stands up for his moral code and does not forsake the community simply because others do not hold his views. As Lee forms a foundation for her audience to expand their ethical awareness and see that truth sets people free, she uses Atticus' pictures of simple definitions to his children and the most difficult challenges of asking a jury to stand up for the truth of a black man.

Atticus displays a strong desire to be honest at all costs, and when his children ask him questions, he always answers honestly. Moreover, as the town calls on him to seek the truth, he finds and delivers it. Shaffer says that "Atticus insisted on telling the truth, more so than others, because seeing and telling the truth was the way Atticus could know who he was and what his community was". By creating this characteristic in Atticus, Lee establishes for her reader that all truths, even those not wanted, are important to discover and tell.

On Scout's first day at school, she begins to recognize ideas such as social status. Although she knows that the county folk live differently than she, Scout has not deeply considered the idea until the first day of school when she encounters children from the Old Sarum community. Perceiving a difference, she asks Atticus whether they are poor or not and whether they are as poor as the Cunninghams. Atticus answers her honestly and explains that yes they are poor, but those living in the country with farms and land have even less than themselves because the economic collapse hit them hardest. Through such a brief encounter, Scout finds comfort in the fact that Atticus helps her, even at a young age, understand these big ideas. Thus, Lee expects her reader to be trustworthy so others will look at them for honest answers. If someone can answer easy questions with honesty, one can provide the same response to life's more difficult challenges.

Lee also provides instruction regarding the truth of how the government expects all children to attend school and the respect that should be extended to one's opportunity of a free education. With her first day at school not exactly the most satisfying, Scout declares that Atticus can teach her from this point forward, and because Burris Ewell does not have to be in school, she does not need to attend. But Atticus does not see this option as a solution. Rather, he takes the opportunity to instruct Scout on how one should value one's education. Atticus reminds Scout that he has a job necessary for earning a living and that the Finches must obey the law. Atticus does not avoid the request, but instead deal with it with truthfulness. In his argument concerning the Ewells, Atticus points out that the Ewell children have every right to an education and "can go to school any time they want to, when they show the faintest symptom of wanting an education". Through Atticus' truthful approach to Scout's problem, Lee uses the opportunity to found that earning an education is a personal responsibility.

Ultimate aim of the literature is to educate the society and teach ethical values to human beings. *To Kill a Mockingbird* works as a lesson to the society and especially to the children. While readers read this novel, they will take Atticus as their role model and they will not forget to realize heroic deeds of Tom at the end of the novel.

In this modern era children don't have the opportunity to get moral lessons, they don't have chance to learn these values in their technological world. But when they read these types of novels, they have the chance to learn. Lee's

novel gives lesson not only to the children, but also to the society. From this novel everyone can learn values and virtues, such as respect, truth, honesty, trust, and so on. When one reads this novel, definitely the novel leaves its footprint in reader's mind and it gives ethical values for one's future. As a kind of literature form *To Kill a Mockingbird* fulfils its aim of educating and entertaining.

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FINDING OUT UNIQUENESS IN THE UGLY DUCKLING BY HANS CHRISTIAN ANDERSEN

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Abstract

The purpose of this article is to carry out the presence of moral values for our life in the tale "The Ugly Duckling" by Hans Christian Andersen. In his fairy tale Andersen broke new ground in both style and content, and employed the idioms and constructions of spoken language in a way that was new in Danish writing. This story will help the students to evaluate and recognize the morals and values that they come into contact with on a daily basis.

Morals and values represent a large part of the lives of people in modern society. They are a way for people to justify their action or inaction. They can also dictate the ways in which people react to those around them. What many people do not consider is where the morals they act upon originated. Fairytales and fables were exploring the concepts of morals and values and how they apply in their own lives and society in general. They will eventually use the morals that they discover in these stories to perform an 'experiment' as to how these morals play out in their everyday lives.

Jacob and Wilhelm Grimm, German scholars, who were indeed brothers, are perhaps the most famous fairy tale collectors out there. In the 1800s the Brothers Grimm went around Germany collecting various folk and fairy tales, and the first version of their *Kinder- und Hausmärchen* collection was published in 1812. Subsequent versions of the collection added many more tales, as well as modifying many to embellish them or sanitise the more violent elements.

Charles Perrault was a French writer who lived in the 1600s and wrote stories inspired by folk tales. He is sometimes dubbed the father of fairy tales, and his collection *Les Contes de ma Mère l'Oye* was very influential – his version of Cinderella, for example, is the one English speakers are most familiar with the fairy godmother and the pumpkin carriage and it is very different from the Brothers Grimm version.

Marie-Catherine d'Aulnoy, was a French Prolific writer who published two fairy tale collections, and who, by dubbing her 1697 collection *Les Contes des Fées* coined the term "fairy tales" that we now use for the genre. While her fairy tales don't tend to be the versions most popular

today, she was an influential figure in the history of the genre.

Hans Christian Andersen was a Danish fairy tale writer active in the 1800s. His collections of *Eventyr* contain many beloved and popular fairy tales that have since inspired many adaptations and retellings, and his name is one synonymous with fairy tales. Andersen would continue to write fairy tales and published them in installments until 1872.

Hans Christian Andersen Awards, prizes awarded annually by the International Board on Books for Young People to an author and illustrator whose complete works have made lasting contributions to children's literature. Hans Christian Andersen Literature Award, a Danish literary award established in 2010. He insists the uniqueness, self identity, confidence and attitude among the children through his famous tale *The Ugly Duckling*.

The Ugly Duckling is a classic tale of searching for one's own identity as an alternative to assimilation. The cat and the hen tell him that if he wants to be taken seriously, or to even receive acknowledgement that he has an opinion, he must behave in certain ways. Despite this discouragement, the ugly duckling continues to seek his heritage by following the one thing he loves most: swimming. When he is put down for such "silly" desires, he leaves the farm in hopes of finding someone more like himself. This determination to discover where he belongs encourages children to never give up. Though the ugly duckling is put down numerous times throughout the story, in the end he achieves a happy existence as one of Nature's most beautiful creatures.

At the beginning of "The Ugly Duckling," a cat and a hen tell the duckling that nobody can take him seriously

unless he becomes attractive like his peers. They also suggest that he must behave in a certain way. Rather than adapt to what they expect, the duckling goes off on a period of exploration to see if there is anyone else out there like him. This suggests that the theme is going on a journey of self-exploration. At this part of the story, children are given the positive message that they should never give up.

This is the story of a swan born into a family of ducks, who is cast out of the pond because the other animals believe such an "ugly duckling" doesn't belong with them. Wherever he goes, the ugly duckling encounters animals that shun him for the same reason. Upon encountering a group of elegant white birds, the ugly duckling aspires to one day be as beautiful as them. After a dreadfully cold and lonely winter, the ugly duckling sees his reflection in the water and realizes that he wasn't a duck after all - he has grown to be the most beautiful swan in the pond.

The ugly duckling is a cast out of the duck pond not merely because he is *different* from everyone, but as is repeated time and again throughout the tale because he is *too ugly*. This is a demeaning message for kids who are likely to worry about being teased for their own faults, however minute. Unfortunately, this concern is not refuted until the end when the swan magically becomes the most beautiful and most admired animal in the pond. While in the end the swan triumphs, he has no control over his sudden acceptance among the other animals and the humans, except for his intense desire to be treated as an equal. This message does not base acceptance on one's actions but rather on one's state of mind and outside forces.

Thus, it is likely children may believe either that their *desire* to be accepted is more important than their *actions*, or that their fate is out of their control, leading them to lose hope. At the end of the story, the duckling returns to where he came from and emerges as a beautiful swan. At this point, he is the most admired animal in the vicinity. It is made clear that he does not have control on who accepts him, but he does have control on how he feels about the situation. This reinforces the message that children should not give up on who they are but, at the same time, suggests that people eventually find acceptance for their true personality.

As far as insults go, "ugly" is not that bad. Don't get me wrong, it sucked being called ugly, and I cried myself to sleep about it many times. After awhile, though, I came to realize what a meaningless insult it is. Someone doesn't like the way my face looks? Someone is offended that my

belly isn't flat? Who freakin' cares? If someone thought I was mean-spirited, lazy, or ignorant, things like that would hurt me, because those are accusations about who I am, not what I look like. Superficial insults are just that—superficial. Don't let them cut you deep. Don't let others define your beauty. Beauty, as they say, is in the eye of the beholder.

The definition of beauty is changing all the time and is dramatically different based on context, culture, and the ever-changing whims of the media. Being beautiful and staying beautiful can be a stressful and complicated endeavor. Being smart, funny, caring, and passionate—these things come from within. Being beautiful? Other people largely get to decide that for you, and if you consider your outer beauty to be your defining feature, there is always the possibility that it can be taken away from you. But feeling beautiful? That's a whole different story. In a way, spending so much of my life outside of the "beautiful" category was kind of freeing. I never defined myself as beautiful because no one else did, but as I grew up and learned to love myself, I started to feel beautiful. That is something that no one can ever take away from me.

We are so much more than our appearance. I write about fashion every day. I love clothing and makeup and jewelry and all of the different details that go into our outward appearance and the image we present to the world. What I don't love is the way we women are often treated as nothing more than their outer shell, and what are worse—when women buy into this idea themselves. Life isn't easy for an ugly duckling, but once you're on the other side of that experience, it is so valuable. Whether you express yourself in a creative way or lend an empathetic ear to a kid who's going through a rough time, use your experience to make the world a more open and compassionate place—for ugly ducklings and for swans.

This story has often been claimed to be strongly autobiographical as it mirrors Andersen's ceaseless but ultimately successful, attempts to ascend from his proletariat roots to the Danish elite. In light of this a possible way of interpreting the story is as a critique of the judgmental aesthetically-concerned Danish bourgeoisie that repeatedly rejected the lower-class Andersen.

One of Andersen's most prominent contemporary critics was fellow Dane, Georg Brandes. Brandes published a major article on Andersen's work in 1869 in which he branded the Ugly Duckling an over-sentimentalized piece of work unworthy of literary critical esteem. During his lifetime, despite his work being well-

received abroad, Andersen had to contend with watching contemporaries, who are little-known today, receive much over by the Danish and yet is now one of Denmark's most renowned figures.

This story teaches us many lessons. The most important lesson of all is that we shouldn't discriminate people, judging by their physical appearance. The barnyard animals ridicule and mock the duckling because he doesn't look like one of them. It is only because of this strange appearance that they treat him differently. The idea that we should never give up on following our passions and finding our place in society is also apparent in this story. When the duckling tries to fit in with the other barnyard animals, he gets a lot of advice from them on how to become one of them. But in the end, he follows his passion for swimming. And when the duckling joins the flock of swans, he doesn't know how his reception will be. He is simply following his passion and his desire to find his place in society no matter what happens. In my view, one can be beautiful because of her loveliness but not because of her beauty then become lovely.

From the "Ugly Duckling", I learned that everybody is attractive by unique attractiveness no matter how others look you like. You must be confident and trust yourself; this

literary and public success. Paradoxically and not unlike the Ugly Duckling itself, Andersen was virtually passed is the secret of success. I believe it all the time, everyone is the only one in the world. Not everyone can find your attractive spot. It is the most important to be the true self in our life.

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ELIOT'S WASTE LAND: A TRUE REPRESENTATIVE OF MODERN WORLD MORAL CRISIS

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Abstract

*Literature written in past or present, it has always worked as a mirror. So it's very truly said that literature is the transcript of society. One can have a glimpse of any nation's cultural, historical and political conditions just by reading the text of that time and place. It's the written text which gives permanency to everything in this world. Eliot voices the predicament and futility of modern existence through his poem. It presents a true picture of rotteness growing inside modern human being. Compromises done with morals and rules just for the sake of momentarily pleasures are very well illustrated in it. The decayed and degraded moral of the mankind is the main concern of *The Wasteland*. This paper is a humble attempt to analyze the demoralized and debased human values presented in the poem.*

T.S.Eliot has very accurately portrayed materialistic and demoralized world in his poem *The Waste Land*. It shows how men's desire to gain wealth, his unquenchable love for materialistic things and the unending struggle for power and financial dissatisfaction is gaining a mighty status. He has forgotten all about moral values and relegated his position from that great chain of being. Hunger for food is God made, but hunger for materialistic things is just like baseless pot which is always empty. One keeps on trying to fill it but will never succeed.

The Wasteland, major work of the 20th century written after the First World War in true sense describes the present debased mess that Eliot considered modern culture comprised of Published in 1922, it presents a very bleak picture of modern life. At first the poem was named as "He do the police in different voices" but later on Eliot switched on to the present title suggested to him by Jessie Watson's work *From Ritual to Romance*. There is a sense of disillusionment born of despair and pessimism in the poem. Eliot has described the modern world through the symbolic wasteland where life has become very blunt and ponderous just like Dante's *Inferno*. Divided into five sections it presents modern situation through different allusions.

Eliot in the section "The Burial of the dead" compares modern man with plants of the winter season that appears lifeless and dull. Winter season benumbed and turned human beings robotic. Herbs and shrubs rejuvenate on the arrival of spring but humanity like a dead man still sleeps. Sleep is the remedy to escape from things that perturbs ones awaken mind. A sort of repression as Freud called it

in his *Interpretation of Dreams*. Similarly writing worked for the writer as a medium to unleash the mental pressures. Eliot himself quotes in the poem, "These fragments I have shored against my ruins" (430), a sort of displacement. His personal and social life's impact is clearly visible in the imagery that he has presented in the poem. All his emotions that were buried got stirred by the sudden spring rain and forced him to think about the glorious past of unadulterated love and true relations that have now all gone dull, breeding lilacs out of the dead land, mixing Memory and desire, stirring Dull roots with spring rain. (1-4) Contemporary scenario is depicted very miserable and painful in the poem. According to the poet, mankind is lost in increasing wealth and power. They are not at all conscious about their souls lacking spiritualism. Morality and faith in God, the keystone of humanity have lost its hold on man. Its absence has caused man to stumble in a way trees do in an eroded land. Land and humanity has become entirely barren and lifeless, "I had not thought death had undone so many"(63). All stony rubbish is visible. No peace, It is man's nature to do mistake as he is, "Son of man"(20). He is the son of Adam, who also made mistakes by disobeying God. "Fixed his eyes before his feet" (65) he is unable to see heavenly soul that is buried beneath the mundane self. Our forefathers were real human beings because they lived life in a selfless way. They had that spiritual light inside that showed them the right path. Their souls were pure and morals were alive. Eliot compare lives of our forefathers with the modern man and says, "he who was living is now dead, we who are living are dying"(328-29). On the other side

modern man's heart has corrupted and decayed with darkness and ignorance. He cannot differentiate between right and wrong. He has become stone-hearted, merciless and left generosity, the main attribute of mankind. Materialism has captured him entirely. His soul is dead and buried under the effect of sensuousness and materialism. Only way of coming out from such a devastating situation is faith in the almighty God. He can only save ones soul from destruction and provide shelter.

A heap of broken images, where the sun beats, and the dead tree gives no shelter, the cricket no relief, And the dry stone no sound of water. Only there is shadow under this red rock, (22-25) then there is another scene where a fortune teller is predicting future of Tiresias. This conversation depicts the modern man's plight in a symbolic way. Tiresias represents modern man. She (fortune teller) is depicting the condition of Phoenician sailor to Tiresias, who is drowned just because of his greed. He was warned by Gull (a bird), a symbolic representation of the voice of god. It cried and requested sailor to not enter the sea of materialism but he was busy in calculating his profit and loss. His eyes glittered like pearls in the hope of acquiring a lot of wealth. He entered into the worldly ocean and was lost in the strong materialistic waves. One's earthly desire never ends and pursuing it is a useless struggle. One will be drowned in this materialistic sea if not taken the right path and awaken the slept conscience. Love that has remained a matter of devotion has become a medium just to fulfill ones carnal desires. This is very well depicted in "The Game of chess" and "The Fire Sermon". Physical beauty is given more importance than inner beauty. Man and woman relationship has become a means for fulfilling sexual desire that is depicted in the following lines: Flushed and decided, he assaults at once; Exploring hands encounter no defense; His vanity requires no response, and makes a welcome of indifference. (239-42) earlier they were considered a part of each other. They together make the whole. Now marital institution has lost its sanctity and reduced to a mere futile physical game. Hollowness has crept into this relationship, she turns a looks a moment in the glass, hardly aware of her departed lover.

Her brain allows one half-formed thought to pass; 'well now that's done: and I'm glad it's over'. (249-53) this ugly aspect of man-woman relationship is a cause of serious evil in the society now a day. Various crimes committed against women prove the point. Machines have replaced human beings in other words man is acting like a machine. Harmony, peace and stability are lost. This

pessimistic approach is clearly visible in the poem's epigraph, where Sibyl (a woman with prophetic powers who ages, but never dies) looks at the future and wish to die. She asked Apollo to give her as many years as the grains of sand in her hand, but in her excitement she forgot to ask for youth. This made her life miserable for she withered day by day. Condition of Sibyl and man is very much akin for both desired a lot but forget its stake. Modern suspended life represents death-in-life. In section "Death by water" poet says that psychic serene and possibility of the purification of soul lay in ones hand. Just like Lord Buddha and St. Augustine, one should become ascetic to gain satisfaction in life. When one lives such a life, it won't be trapped in this worldly web. Modernity has brought a lot of ill consequences and one of them is materialism. Money has made man's life easier but not peaceful. Peace had prevailed on the earth if it had that power. In fact, one can only buy materialistic products with it to make life comfortable and at ease. According to the poet, awareness of such conditions and no reaction against it is the root cause of mental destabilization. Modern man's conscience has slept and absurdity is prevailing in human life. Just like the Phoenician sailor, man is busy in fulfilling his lust. Existence of human beings in this world has become aimless and useless.

The last section "What the thunder said" presents before the reader that how these earthly passion and sensuousness in human nature are the sources of misery in human world. Eliot finds a suitable objective correlative in the Lord Buddha's Fire Sermon. Buddha said that man can achieve nirvana only when he overcomes all his materialistic passions. These passions and desires are the root cause of grief and pain on earth. Modern world is suffering from this disease just like, "Dead mountain mouth of carious teeth that cannot spit" (339). They are unable to shed this materialistic disease. Lord Buddha, born in a royal family with all services available to him left all such materialistic longings for he knew they were all temporary and "Nirvana" the ultimate truth & reality. This is what one must seek in its life. Eliot was a great admirer of Lord Buddha's teaching and that is what he talks about in the poem. The last line of the poem is the center of attraction. Da, Da, Da, (datta, dayadhavam, damyata) - these three words means "Give, Sympathies, Control", respectively. They have been taken from Brihadaranyake Upanishad. These words were told by Prajapati to his three types of disciples; gods, men and demons. He asks them to follow these words in order to lead a meaningful and peaceful

life. Poet's intention to introduce these words in his text was to show the righteous path to the mankind.

The initial da implies "Datta" that means feeling of charity. Poet questioned man's selfish attitude towards the benevolent nature. Human selfishness is the real cause of misery on earth. To grow, one should think in a humanistic manner and widen its heart just like the mother nature. Second word da taken by the poet from the same source is "Dayadhavam" which implies Sympathy. Poet regards contemporary society to have become completely egoist and is busy in nurturing its ego. If one wants to achieve inner peace, it has to come out of this prison. Prison of selfishness or egoism can only be broken with the help of sympathy or compassion. Our conscience is pricking us again and again to amend our way of lives. But our ears are unable to hear it as they are attracted towards the worldly sounds: Turn in the door once and turn once only We think of the key, each in his prison (412-13)

Lastly the third da means "Damyata" that denotes Self-control. One's life should be under its control. Moral power can help to cross over this materialistic world. One should become a master of its desire and not a slave. Fears and risk will disappear automatically: The Wasteland, after leading us through all the rigor and nausea of a modern wilderness, shows us in the last section that it has all been part of the journey to a definite

goal, the chapel perilous, where the Holy Grail is to be found. In other words, by braving dangers, looking evil in the face and toiling onwards, regeneration may perhaps be attained. Life must be an ascetic discipline, akin to the mystic discipline of the east. (Mundhra 75) Therefore the poet says in the poem: HURRY UP PLEASE ITS TIME HURRY UP PLEASE ITS TIME (168-69) This is a poet's clarion call for the entire human races otherwise the consequences will be disastrous. Eliot very well delineated the detrimental impact of modernization on society in this poem. Imagery and symbolism used in the poem are a concrete representation of his abstract thoughts. Mythology plays important role in the poetry. It also provides the solution through which man can achieve salvation and a path leading to illumination. Thematic elusiveness and linguistic obscurity very well parallels with the chaotic modern time and holds a universal appeal.

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DECOROUS VALUES & MORALS FROM RUSKIN BOND'S THE BLUE UMBRELLA

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Abstract

This paper is an attempt to search various perceptive on the role and responsibility of literature in giving us moral education. This search will go through general considerations of fiction to more specific issues that are raised by present day writers, like Ruskin Bond such an individual's behavior towards his or her social surroundings and expected social morality. This paper will also highlight various dimensions of literary works and look in to how it works for an individual's moral awareness and his behavior. The Blue Umbrella, a good work of Ruskin Bond. Through this book, Ruskin Bond tells about the story of Binya, a young charming girl in a village of Himachal Pradesh had a beautiful blue umbrella which was popular among the villagers. The writer described the incidents in a good way which makes the readers to have values and morals.

Ruskin Bond is an award winning Indian author of British descent, much renowned for his role in promoting children's literature in India. A prolific writer, he has written over 500 short stories, essays and novels. His popular novel 'The Blue Umbrella' was made into a Hindi film of the same name which was awarded the National Film Award for Best Children's Film, in 2007. He is also the author of more than 50 books for children and two volumes of autobiography. Born as the son of a British couple when India was under colonial rule, he spent his early childhood in Jamnagar and Shimla. His childhood was marred by his parents' separation and his father's death. He sought solace in reading and writing, and wrote one of his first short stories at the age of 16. He then moved to the U.K. in search of better prospects, but returned to India after some years. He earned his living by freelancing as a young man, writing short stories and poems for newspapers and magazines. A few years hence he was approached by Penguin Books who published several collections of his work, helping establish him as a popular author in India. He was awarded the Padma Shri in 1999 and Padma Bhushan in 2014. The novel 'The Blue Umbrella' is one of his best known works. The story is about a little girl who trades her old leopard claw necklace for a pretty, frilly blue umbrella. Set in a small village in Himachal Pradesh, it is a simple yet heartwarming story which was later adapted into a Hindi film by Vishal Bhardwaj and a comic by Amar Chitra Katha publications. Ruskin Bond received the Sahitya Academy Award in 1992 for 'Our Trees Still Grow in Dehra'. He was awarded the Padma Shri in 1999 and Padma Bhushan in 2014.

'Binya' in 'The Blue Umbrella', is a young girl of ten who lives in the dark forest and lonely hill top in the Himalayan terrain of Garhwal, five miles away from the nearest village. She stays in a tiny house with her mother and elder brother 'Bijju'. Economically very weak 'Binya's' family possesses three small terraced fields where they grow vegetables and crops which are barely enough to meet their requirement. Despite being poor 'Binya' and 'Bijju' are very content in their life. They have a strong will power which is rare in the children of their age. They do not buy sweets on credit from the tea shop owned by Ram Bharosa even though their friends do so. The exemplary high moral values exhibited by Binya when she discovers Ram Bharosa's obsession with the blue silk umbrella given to her by some picknickers in exchange for the tiger claw pendant, places her far ahead of the children of her age. She doesn't make a spectacle of giving away her prized possession to the cunning Ram Bharosa, who initially tries to get it stolen when she refuses to sell it to him, as a result of which the whole village ostracizes him. She quietly enters his shop on the pretext of buying a toffee and leaves behind the umbrella. When Ram Bharosa discovers the umbrella, he runs after her to tell her that she has forgotten her umbrella. She shakes her head and replies, 'You keep it. I don't need it anymore'. 'But it's the best umbrella in the village' 'I know but an umbrella isn't everything'. Her magnanimity brings about a change of heart and the shy Ram Bharosa learns the art of giving. Giving away of a trivial thing like an umbrella will amount to no sacrifice to a child living in urban locale with all the

luxury at his disposal but for a girl like Binya who hasn't her extra-ordinary indeed. She bears no malice towards for showing off the frilly umbrella thereby tempting him unknowingly. The sensitivity with which she deals with the whole situation is a trait that is rarely found even among adults. As said by Amita Aggarwal in 'The fictional world of Ruskin Bond', Bond is a keen observer of children in rural peculiarly Himalayan India', their capacity for hard work and their innate spirit of adventure. Prafulla Kumar Sahoo in his 'Treatment of the child in the Short Stories of Ruskin Bond' also states that 'the child characters of Ruskin Bond are much more than children having common traits. They are not ordinary but extra-ordinary. They show exceptional dexterity even www.ijellh.com 380 during a terrible crisis. They do not break down. They are the embodiment of courage and fortitude. They can think and act like adults'

The high moral code present in the child characters of Ruskin Bond, their struggle for survival and undaunted spirit makes these child characters an inspiration for the young and old alike. The deeply embedded sense of honesty, sensitivity and maturity makes their story didactic

possessed anything precious in life this act others make and a lesson in philosophy of life. Through their ordinary experiences these characters display extra-ordinary qualities of head and heart. The Blue Umbrella by Ruskin Bond is a children's book. The story is short and simple but elegantly touches the core aspect of humanity - kindness. Through Binya Ruskin instils a sense of kindness among children. It is an amazing read for all.

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INNOVATION IN LANGUAGE TEACHING

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Abstract

Language teaching is a good teaching happens when competent teachers with non-discouraging personalities use non-defensive approaches to language teaching and learning, and cherish their students. Foreign language teaching methods focuses on different aspects of language teaching, each taught by a different expert instructor. The site contains video footage from an actual methods course held at the University of Texas at Austin. This flexible resource is designed to be used by foreign language teachers as a component of a classroom methods course or as a stand-alone course for independent learners. According to Veronica, "while she was taking this course, she was already changing what she was doing and she can already see the different". English language teaching is evolving all the time, particularly alongside advance in technology. But what changes have had the biggest impact on teachers in recent years.

The biggest challenge any teacher faces is capturing the students' attention, and putting across ideas in such a way that it stays with them long after they have left the classroom. For this to happen, classroom experience should be redefined and innovative ideas that make teaching methods more effective should be implemented.

So, here are some innovative ideas that will help teachers reinvent their teaching methods and make their classes interesting.

- Creative thinking
- Audio & video tools
- Real-world learning
- Brainstorm
- Classes outside the classroom
- Role play
- Storyboard teaching
- Stimulating classroom environment

Here are what appear to be the top ten innovations for teachers, in no particular order.

Digital Platforms

When we discuss innovation, we often immediately think of the internet and what we can now do online. Facebook and especially *Edmond*, which creates a safe online environment for teachers, students and parents to connect, are popular with teachers.

Cloud-based tools like *Google Docs* have also become indispensable. For teacher Tyson Suburb, it's 'where I've moved so much of individual and collaborative writing with students.'

The list of digital platforms is extensive and growing all the time. A multimedia manual like *Digital Video* by Nek Peachey can help teachers navigate the complicated, and sometimes overwhelming, world of digital resources, enabling teachers to create activities, lessons and courses from a range of digital tools.

Online Corpora

The use of *corpora* – large text collections used for studying linguistic structures, frequencies, etc. – used to be the privilege of lexicographers. But with most corpora now *available online*, and quite a few for free, teachers now have access to information about the way language is used in authentic texts and speech.

Teachers no longer have to panic when students ask them about the difference between 'troubles' and 'problem'. And it's not just teachers who benefit. To find out if more people say 'sleepwalked' or 'slept walk', students can simply *search the words on Google*, which uses the internet as its corpus.

Online CPD and the global staffroom:

The advent of the internet and the growth of social media have certainly allowed teachers of English from all over the world to form online communities that act like a huge *global staffroom*. Twitter and ELT blogging, for example, have 'opened up a network of people who can offer advice, support and ideas', says Sandy Milan. Participants who are generous with their times, ideas, and contacts find they receive much in return.

Mobile learning and BYOD

The development of mobile technology and the proliferation of smart phones have enabled many of us to access the internet and a huge variety of apps *on the go*. Learners benefit too, from apps like *WIBBU English: the Game*, and podcasts like *Luke's English podcast- learn British English with Luke Thompson*- both nominated for an Elton's award in the category of digital innovation.

Teachers are also able to build on their teaching knowledge and skills by listening to podcasts like the *TEFL Commute* or join 50,000 teachers from more than 200 countries and watch webinars or archived videos of talks by TEFL teachers on *EFL Talks*. Both are nominated for an Elton's for innovation in teacher resources.

And if teachers and students are gaining so much from their mobile devices, why ban them from classroom? It seems that getting students to *bring their own devices to class* is fast becoming a game changer in ELT practice.

For teacher Ceric Jones tools like What's app and *Pad let* help build channels of communication beyond the classrooms. She says; ' I often don't have the hardware or the connectivity in teen classes to use internet, so students using their own devices is great – and it means they have a record of the resources we have used to check back on after class..'

Communicating with people Online

The ability to communicate online with people outside the classroom *via Skype* and similar tools has enabled students to meet and interact with others in English. In monolingual classes, this could give much-needed motivation to students who otherwise might not have the opportunity to interact with anyone in English.

And as for teachers, the ability to converse with students face-to-face online has opened up a whole new market for Skype lessons and online *classes*.

Online authentic Materials

One of the biggest benefits of the internet for language learners is the sudden widespread availability of *authentic resources*. As David Deubelbeiss points out, this enables teachers to use ' content with messages students want to hear', we can now access the daily news, watch trending videos on You Tube, read the latest tips on Trip Advisor... the possibilities are endless.

But with so much content available to us. Choosing the right online materials is crucial for efficient and effective learning. *Keynote* by National Geographic learning, makes use of TED talks to develop a

pedagogically sound approach to language learning, while *Language Learning with Digital Video* looks at how teachers can use online documentaries and You Tube videos to create effective lessons. Both resources are nominated for this year's Elton's awards.

The IWE

The IWE started appearing in classrooms in the early parts of this century and has now become a staple of many classrooms in Britain and around the world. It allows us to save and print notes written on the board, control the classroom computer from the whiteboard, play listening activities on the sound system, use the screen as a slide for presentations, access the internet, and so on. The possibilities seem endless.

But the addition of an IWE to a classroom does not automatically make for a better learning experience. Indeed, unless teacher use them skillfully to complement teaching and learning, they are little more than a distraction.

As teacher David Dodgson explains, some people 'love the shiny', believing that simply standing in front of an IWE is effective integration of education technology. It's not.

Dogma

For teacher like Mathew Noble, discovering the Dogma approach to language teaching was 'galvanizing'. A communicative approach that eschews published textbooks in favor of conversational communication between learners and teacher, Dogma signals a departure from a one-size-fits-all approach to classroom materials.

For many teachers, this '*unplugged*' approach represents a new way of looking at the lesson content, and the chance to break free from self-contained language points and give more time to student-generated language.

Students steering their own learning

Over the last couple of decades, learning has gradually been moving from a teacher-centered top-down approach to a *student-centered*, bottom-up one. The trend has accelerated rapidly in recent years with the growing quantity and quality of information on the internet. In many respects, this has changed the teacher's role from that of knowledge-transmitter to consultant, guide, coach, and/ or facilitator.

One example is the 'negotiated syllabus', previously the domain of the business English teacher, who would conduct a needs analysis before tailoring a course to suit

the participants. But we have come to recognize that there is nothing general about general English learner either, and increasingly, teachers involve students in decisions about what to do in the classrooms.

The Elton's-nominated connections E-textbook takes this a step further and involves the students in the design of their e-textbook, allowing them to make decisions on page layout and clarity of task instructions.

Teaching soft Skills and Critical thinking Skills as English cements its positions as the world's lingua franca, many of our students are now learning English to oil the wheels of communication in the worlds of business, trade, education, and tourism. To enable our students to become better communicators, we should perhaps go beyond grammar, vocabulary and pronunciation, and look at helping them communicate effectively in international settings.

Learners resources nominated for an Elton's award this year include Richmond Business Theories, which features online resources that help teachers and students with soft skills like problem-solving, presentation skill, time management and decision-making. Academic Presenting and Presentations looks specifically at the communication at college or university.

Another Elton's nominee is the thinking Train, which believes in starting young. It helps children develop critical thinking skills that could support them not just in their English learning but in the learning of other subjects and life skills. And perhaps it is this ability to think and reflect that will enable us as teacher and learners to take any innovation out there and make it work in our context for our students. After all, as a wise teacher of mine used to say, 'it's never the tool, but the user that makes the difference'.

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SCRUTINIZING THE LESSONS OF LIFE IN ALICE IN WONDERLAND

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Abstract

Children's literature or juvenile literature includes stories, books, magazines, and poems that are enjoyed by children. Children's literature can be traced to stories and songs, part of a wider "oral tradition" that adults shared with children before publishing existed. The late nineteenth and early twentieth century's became known as the "Golden Age of Children's Literature" as this period included the publication of many books acknowledged today as classics. *Alice in Wonderland* is a beloved classic tale, treasured by children and adults for its fantastic themes and imagery, and fanciful verse. But beyond its out of this world qualities, Lewis Carroll's *Alice in Wonderland* is in many ways a coming of age story of a little girl who realizes the strength and potential of her imagination. Along the way, *Alice in Wonderland* imparts many life lessons to her readers, too.

Children's literature or juvenile literature includes stories, books, magazines, and poems that are enjoyed by 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 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 15th century, a large quantity of literature, often with a moral or religious message, has been aimed specifically at children. The late nineteenth and early twentieth century's became known as the "Golden Age of Children's Literature" as this period included the publication of many books acknowledged today as classics.

There is no single or widely used definition of children's literature. It can be broadly defined as anything that children read or more specifically defined as *fiction, non-fiction, poetry, or drama* intended for and used by children and young people. Nancy Anderson defines children's literature as "all books written for children, excluding works such as *comic books, joke books, cartoon books, and non-fiction* works that are not intended to be read from front to back, such as dictionaries, encyclopedias, and other reference materials".

The *International Companion Encyclopedia of Children's Literature* notes that "the boundaries of *genre* ...are not fixed but blurred". Sometimes, no agreement can be reached about whether a given work is best categorized as literature for adults or children. Some

works defy easy categorization. J.K. Rowling's *Harry Potter* series was written and marketed for young adults, but it is also popular among adults. The series' extreme popularity led *The New York Times* to create a separate best-seller list for children's books.

Despite the widespread association of children's literature with picture books, spoken narratives existed before printing, and the root of many children's tales go back to ancient storytellers. Early children's literature consisted of spoken stories, songs, and poems that were used to educate, instruct, and entertain children. It was only in the 18th century, with the development of the concept of childhood that a separate genre of children's literature began to emerge, with its own divisions, expectations, and canon.

Children's literature can be divided into a number of categories, but it is most easily categorized according to *genre* or the intended age of the reader.

By Genre

A literary genre is a category of literary compositions. Genres may be determined by technique, tone, content, or length. According to Anderson,¹there are six categories of children's literature :

- *Picture books*, including concept books that teach the alphabet or counting for example, pattern books, and wordless books.
- *Traditional literature*, including folktales, which convey the legends, customs, superstitions, and beliefs of people in previous civilizations. This genre can be further broken into subgenres: *myths, fables, legends, and fairy tales*.

- *Fiction, including fantasy, realistic fiction, and historical fiction.*
- *Non-fiction*
- *Biography and autobiography*
- *Poetry and verse.*

By Age Category

The criteria for these divisions are vague, and books near a borderline may be classified either way. Books for younger children tend to be written in simple language, use large print, and have many illustrations. Books for older children use increasingly complex language, normal print, and fewer illustrations. The categories with an age range are listed below:

- *Picture books*, appropriate for pre-readers or children ages 0–5.
- *Early reader books*, appropriate for children ages 5–7. These books are often designed to help a child build his or her reading skills.
- *Chapter books*, appropriate for children ages 7–12.
- *Young adult fiction*, appropriate for children ages 12–18.

5 Life Lessons from Alice in Wonderland

Alice in Wonderland is a beloved classic tale, treasured by children and adults for its fantastic themes and imagery, and fanciful verse. But beyond its out of this world qualities, Lewis Carroll's Alice in Wonderland is in many ways a coming of age story of a little girl who realizes the strength and potential of her imagination. Along the way, Alice in Wonderland imparts many life lessons to her readers, too.

Alice is sitting with her sister outdoors when she spies a White Rabbit with a pocket watch. Fascinated by the sight, she follows the rabbit down the hole. She falls for a long time, and finds herself in a long hallway full of doors. There is also a key on the table, which unlocks a tiny door; through this door, she spies a beautiful garden. She longs to get there, but the door is too small. Soon, she finds a drink with a note that asks her to drink it. There is later a cake with a note that tells her to eat; Alice uses both, but she cannot seem to get a handle on things, and is always either too large to get through the door or too small to reach the key. While she is tiny, she slips and falls into a pool of water. She realizes that this little sea is made of tears she cried while a giant. She swims to shore with a number of animals, most notably a sensitive mouse, but manages to offend everyone by talking about her cat's ability to catch birds and mice. Left alone, she goes on

through the wood and runs into the White Rabbit. He mistakes her for his maid and sends her to fetch some things from his house. While in the White Rabbit's home, she drinks another potion and becomes too huge to get out through the door. She eventually finds a little cake which, when eaten, makes her small again.

In the wood again, she comes across a Caterpillar sitting on a mushroom. He gives her some valuable advice, as well as a valuable tool: the two sides of the mushroom, which can make Alice grow larger and smaller as she wishes. The first time she uses them, she stretches her body out tremendously. While stretched out, she pokes her head into the branches of a tree and meets a Pigeon. The Pigeon is convinced that Alice is a serpent, and though Alice tries to reason with her the Pigeon tells her to be off. Alice gets herself down to normal proportions and continues her walk through the woods. In a clearing she comes across a little house and shrinks herself down enough to get inside. It is the house of the Duchess; the Duchess and the Cook are battling fiercely, and they seem unconcerned about the safety of the baby that the Duchess is nursing. Alice takes the baby with her, but the child turns into a pig and trots off into the woods.

Alice next meets the Cheshire cat. The Cheshire cat helps her to find her way through the woods, but he warns her that everyone she meets will be mad. Alice goes to the March Hare's house, where she is treated to a Mad Tea Party. Present are the March Hare, the Hatter, and the Dormouse. Ever since Time stopped working for the Hatter, it has always been six o'clock; it is therefore always teatime. The creatures of the Mad Tea Party are some of the most quarrelsome in all of Wonderland. Alice leaves them and finds a tree with a door in it: when she looks through the door, she spies the door-lined hallway from the beginning of her adventures. This time, she is prepared, and she manages to get to the lovely garden that she saw earlier. She walks on through, and finds herself in the garden of the Queen of Hearts. There, three gardeners are painting the roses red. If the Queen finds out that they planted white roses, she'll have them beheaded. The Queen herself soon arrives, and she does order their execution; Alice helps to hide them in a large flowerpot.

The Queen invites Alice to play croquet, which is a very difficult game in Wonderland, as the balls and mallets are live animals. The game is interrupted by the appearance of the Cheshire cat, whom the King of Hearts immediately dislikes. The Queen takes Alice to the Gryphon, who in turn takes Alice to the Mock Turtle. The Gryphon and the Mock Turtle tell Alice bizarre stories

about their school under the sea. The Mock Turtles sing a melancholy song about turtle soup, and soon afterward the Gryphon drags Alice off to see the trial of the Knave of Hearts. The Knave of Hearts has been accused of stealing the tarts of the Queen of Hearts, but the evidence against him is very bad. Alice is shocked by the ridiculous proceedings. She also begins to grow larger. She is soon called to the witness stand; by this time she has grown to giant size. She refuses to be intimidated by the bad logic of the court and the bluster of the King and Queen of Hearts. Suddenly, the cards all rise up and attack her, at which point she wakes up. Her adventures in Wonderland have all been a fantastic dream.

Decide where you want to be going.

"Would you tell me, please, which way I ought to go from here?"

"That depends a good deal on where you want to go," said the Cat.

"I don't much care where--" said Alice.

"Then it doesn't much matter which way you go," said the Cat.

"--so long as I get somewhere," Alice added as an explanation.

"Oh, you're sure to do that," said the Cat, "if you only walk long enough."

Do you know where you want to go in life? As the Cat says, if you don't know exactly where you want to go, you could end up just about anywhere. This isn't necessarily a bad thing, but if you do have some sort of direction you want to be headed in, you should probably start going that way rather than just trying to get anywhere. Figure out what your path is and get on it! And remember: No one but you can point you in the direction or path that is right for you. It's up to you to find your path and start moving in the right direction.

Stop doing things that get you nowhere

"It takes all the running you can do, to keep in the same place."

What do you do that keeps you in the same place? Do you want your life to change but you keep doing the same things over and over again? Listen to the Queen. The Queen is right. Sometimes -- okay, *often* -- it feels easier to keep doing what you've been doing because it's comfortable. We can get so set in our ways, in rationalizing our behavior to make it seem okay, but we're actually making things a lot harder on ourselves. Just think about your life for a minute. Are you doing things that are making

it harder on you? Are you staying in situations that make you unhappy because it seems easier than getting out of them? Are you putting yourself in positions where you have to compromise yourself because it seems easier? Think about how much time and effort and mental energy that takes just to stay where you are, to keep doing what you're doing. It seems like it would be hard to leave or change, but, really, it's harder to stay the same. Remember what the Queen said and remember this: don't ever, ever settle for less than what you deserve in life.

Believe in what seems impossible

"There's no use in trying," Alice said, "one can't believe impossible things."

"I daresay you haven't had much practice," said the Queen.

"When I was your age, I always did it for half an hour a day.

Why, sometimes I've believed as many as six impossible things before breakfast."

How many of us are like Alice, so certain that something is impossible that we don't even give it a try? People who succeed in life do so because they try and because they have a good attitude. They make an effort. They do, rather than just thinking about doing. This is hard though. Do believe in things that might seem impossible are possible. No matter what your dreams are, no matter what you envision for your life, you can make it happen. It won't always come easily, but you have to believe.

Figure out who you are

"Dear, dear! How queer everything is today! And yesterday things went on just as usual. I wonder if I've changed in the night? Let me think... Was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is 'Who in the world am I?'"

"Ah, that's the great puzzle!"

Who are you? Ah, the great and mind-boggling question. Do you really know who you are? I'm not sure anyone really 100% knows who they are (or even really will), but I do believe that some of us have a better idea than others. Why? Because some people actually want to know who they are. You want to know who you are which puts you a HUGE step ahead of most people, people who just move through life not knowing and not caring who they

are. Your life will always be changing and new experiences your world turned upside down one day. As unsettling life can sometimes be, if you know who you are, you have a foundation on which to always rest. You can be certain in one thing: yourself. Keep exploring yourself and trying to learn more about you because everything you learn about yourself can help you in life. Knowing who you are will keep you sane and help you to grapple with whatever curve balls life throws at you.

Communicate carefully with others

"You should say what you mean," the March Hare went on. "I do," Alice hastily replied. "At least I mean what I say. That's the same thing you know."

You should think about this: Do you really say what you mean? Do you really mean what you say? Communication is tough and on the other hand, it's important to mean what you say. When you tell someone something, mean it. Don't just speak to speak. It can be hard to communicate with others. In some ways, we're all in our own little worlds and what makes sense to us doesn't always make sense to others. However, I've found that if you take the time to really think about what you want to say and if you really mean the words that come out of your mouth, things in life go a lot more smoothly.

will happen to you all the time. Like Alice, you might find

As we can see, there's a lot to be learned from Alice and her adventures in Wonderland. Thinking about how much lessons for our life we have learned from Alice's tale reminds us that we can learn not only from the people in our lives and from our own experiences. There's a lot out there that can teach us if we just take the time to be aware of it.

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RELIGION AND THE TEACHING OF LITERATURE

Mark Benny Bosco



Abstract

Religion is the one element of life that has connected the races and societies of the world for hundreds of years. It has given meaning to lives that may seem otherwise hopeless. Religion has provided for a universal language and culture among those who believe in a higher power. The spirit or being receiving the worship and praise may not be the same, but the practices are usually similar and serve the same purpose--to give direction, insight, courage, and a divine connection. In today's world, there are many different ways to get involved in religion; various methods have attracted groups of all ages and races. Religion is the main source of morals and values today. I feel like many people today are not following the word of God. I think that religion is overlooked, and not taught enough.

Religion can be thought of as a set of institutions, a set of ideas and beliefs, or a lived practice (including the rituals, behaviors, and day-to-day life of individuals and communities) all of which have complex relations with each other, and all of which are affected by and in turn affect literature (not least in the interpretations of scriptures). As a critical approach, literature and religion asks how these impulses compete, coordinate, or otherwise inform one another and other practices and traditions. Finally, the emerging relations among religion, philosophy and psychology in the nineteenth and twentieth centuries. Beyond these multiple specialties, we are aided by close interactions with Religious Studies and the John C. Danforth Center on Religion and Politics. Necessarily interdisciplinary, literature and religion at Washington University takes seriously the study of belief and disbelief, studying how each emerges from and shapes literary, political, and philosophical traditions

The Role of Religion in Literature

Throughout ages, religion has been an important role in literature works. Brown (1976) describes Oedipus a mythical Greek king of ancient time and puts to light how the matter in question influenced literature. In his plot he gives an allusion of the dominance of religion in literature by writing a nonfiction legend which narrates how Oedipus fulfilled a prophecy given by an Oracle of god. The avenue opens with the king consulting why he did not bear child. In response the Oracle god put it clear that, if he had a son. The son would kill him and marry her mother. As a result, this would bring disaster to his family and the city. Ian (1990) advances the myth and narrates how Oedipus was born and abandoned at a mountain. Latter he was adopted by a neighboring king as his son.

One day Oedipus was told by a drunkard that he was an adapted son of the neighboring king. Oedipus in search of his father consulted the Oracle god. The oracle god did not tell him his worldly father but told him that he made to kill his father and marry his mother. In attempt of escaping from the calamity, he flees away from the home. On his way he meets his real father chariot and fights him over who is to cross a junction road first. In his defense he kills him. The prophesy becomes true. He moves on with the adventure and finds riddle men at the bolder. He was given a riddle on condition that if he misses the riddle he would be killed and become a pray for sphinx which used to eat people who never got the riddle right. Once he got the riddle right the sphinx was killed. In appreciation the people were very happy and made him the king. in addition ,he was given the widow of the former kings his mother as his wife.

Elsewhere in the middle age, Alexander (2003) comments the epic poems of Beowulf which dates back 650 AD that the religion has great role in literature. Beowulf in his nonfiction poems and legends explains how the pagans worshiped their ancestors' gods. The writer of the time describes how Beowulf heroically defeats dragons and monster. Even though he is killed a sacrifice is made to pagan gods during his burial. , Gawain and knight, in the year 1340 AD, use poet to show how Christianity and paganism had intermarried. In this regard they show how Christians celebrated the Christmas at prolonged times and pagans contacted rituals to their gods.

Paradise lost of renaissance times describes how Christian religion influenced the writing of literature. Milton (1667) narrates the fall of man in the Garden of Eden; the epic poem explains the fall of man, the temptation of Adam and Eve by Satan and their expulsion of them from the Garden of Eden. He further justifies the conflict between

Gods eternal living and free will of Satan. Satan appears as a character that is more heroic and intriguing than God.

This brings the name paradise lost into meaning. The poem rhetorically questions the church during the reformation era and demonstrates how they had lost track during the dark ages. Milton (1667) integrates paganism and Christianity in his arguments.

Within the poem he draws attention to matters of marriage, Politics, monarch, grapples, and controversial theological issues like trinity, fate, sin, death and predestination among others. Throughout the course work gods are a major fact in determining the future , in the ancient times Ian(1991) depicts oracle god as superior and in control of the unknown this is shown when Oedipus moves to consult oracle matters concerning his childlessness .People of the ancient days trust the oracle god very much to an extent that they don't belief in anything else. The oracle god is portrayed as an adviser of unknown mystery and truths. This puts man as a servant and slave of t gods since they can't predict the future.

In the middle age Beowulf portrays both pagan gods and the Christian God as supreme. Sacrifices and consultation is made to both ancestors and pagan gods. However, Christian God honored by Christian festivals like Christmas is made to honor Him. Man is portrayed as inferior to god and can survive through God.

In renaissance period paradises lost describes God as Superior being, but Satan one of his angels' rebels against him, Satan puts man astray from God and man is made captive of sin through the first man Adam. God demonstrates his supremacy by showing Adam his plan to save mankind from sin .thought paradise story portrays man as inferior to God and Satan, God remains supreme and helpful to man. But man is left to choose who is to follow.

Tragedy is expressed as an event that causes great sadness and often causes someone's death to occur at the climax of the event. In Oedipus the king poem, tragedy is exposed when he flees away from his adopted father and flees away to escape from killing him. However on his way he meets his biological father with chariot at a junction. A conflict between the two arises on whom to cross the junction first. As a result fight breaks between the two groups. On his defense he tragically stubs his father to death.

In the work of pardoners tale tragedy is expressed when three drunkard men sets out from pub to go and find death which killed their friend. On their way to search death they find an old man who claimed that he had told death to take his life but declined. The man directed them where they could find death .he directed them to go and find death under an oak tree. On arrival they found gold and money instead.

At once they forgot about their mission and started to plot how they would share the treasure. Meanwhile it got dark they made plan on how to guard the treasure overnight. One man the youngest is sent to town to bring wine and food. While he was a way in town the two men plotted to stab him when he came back. The man in town poisoned the wine with rat lace. When he returned back from town the two men stubbed him to death. They ate the food and drug wine. They later die slowly .all of them died tragically because of greed.

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AMBIGUOUS MESSAGES AND CONTEMPORARY MORALS IN TALES BY THE BROTHERS GRIMM

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Abstract

Most of us can remember the stories we grew up with as children, whether they were folklore, fables, or fairy tales. While we may not remember the exact wording of the stories as they were told to us, we certainly remember their morals. Consciously or unconsciously, our own values are shaped by the principles we are taught as children, which reflect the dominant values of our particular time and culture. Storytellers likewise do not memorize their tales verbatim, but “combine stock phrases, formulas, and narrative segments in patterns improvised according to the response of their audience” so that they can tailor the stories to “their own milieu” (Darnton in Tatar 288, 286). As audiences and values change, the fairy tales themselves must adapt in order to continue addressing relevant cultural concerns, while at the same time maintaining recognizable plot lines. Every new incarnation of a story is shaped by the values and morals of its author or raconteur as he endeavors to find and share relevance in the tale, which can result in stories like the Grimm Brothers’ “The White Snake” and “The Brave Little Tailor,” whose meanings appear ambiguous to a modern audience because they represent values different from those we hold today.

Ambiguous Messages and Contemporary Morals in Tales by the Brothers Grimm

Jacob and Wilhelm Grimm are known as the gatherers and editors of tales collected in *Nursery Tales for Children*, or *Kinder- und Hausmärchen*. These tales were originally collected by the brothers as part of a mission to reassert German nationalism, not solely as a collection of bedtime stories for children, but also as a way for the adults reading them to understand their identity as Germans. What they created was a blueprint for how fairy tales would be retold and passed down, and made familiar to us even today through television and film.

The Grimm Brothers modified their fairy tales to fit their own values, drawn from their personal experiences and the historical context in which they lived. Jacob and Wilhelm Grimm, the eldest sons of a successful lawyer, were raised to believe in moral integrity and honesty, as well as a strict Calvinist religious code (Zipes, *Complete Fairy Tales* xxiii-iv). After their father’s death, the brothers “had to struggle against social slights and financial deprivation” throughout their time at school, where they faced discrimination based on their socio-economic status (Zipes, *Complete Fairy Tales* xxiv). They could certainly empathize with the protagonists of what Ruth Bottigheimer calls the “rise fairy tale, in which a poor boy or girl suffers tasks and trials, and then through magic, marries royalty and becomes wealthy”. Their attitudes towards royalty and monarchy were influenced by the historical context in which they found themselves in addition to their personal

experiences. Following the Napoleonic Wars, both Grimms were “dedicated to the notion of German unification,” although “neither wanted to see the restoration of oppressive German princes” (Zipes, *Complete Fairy Tales* xxvi). They wanted to provide the German people with a sense of cultural identity and importance, but their lack of “proper conservative politics” prevented them from supporting an absolutist on the throne (Zipes, *Complete Fairy Tales* xxvii). Instead, their tales support the hope of a benevolent ruler rising from humble origins, unlike the “restoration” tales that would have seen the return of the oppressive German monarchs after the French occupation (Bottigheimer).

Influenced by their culture and times, the Brothers Grimm modified the tales that came into their possession in order to perpetuate their own values and to appeal to contemporary audiences. One such story in which it is possible to see the evolution of values before, as, and after it passed through the hands of the Grimms is “Little Red Riding Hood.” “The Story of Grandmother” is thought to be the most faithful representation of the original oral tradition, filled with taboo subjects like bestiality and cannibalism. Charles Perrault’s adaptation, written for the salons of Paris, softened “those elements that would have shocked the society of his epoch” (Tatar 4). Little Red Riding Hood’s ultimate death at the hands of the wolf serves to enforce the moral of his story: “young girls... are wrong to listen to just anyone, and it’s not at all strange, if a wolf ends up eating them” (cited in Tatar 4). In this way, he

blames Hood for her own downfall and cautions women to be on their guard. While Perrault leaves certain mildly erotic and violent elements to excite his adult audience without shocking them, the Brothers Grimm completely remove all traces of eroticism in accordance with their own strict religious morals (Tatar 5). They also add on to the end of the story, inserting a huntsman to rescue Little Red Cap and her grandmother. The Grimms give Cap the opportunity to learn the lesson they hope to teach: do not "stray from the path and go into the woods, when your mother has forbidden it" (Grimm and Grimm in Tatar 16). This addition comes with the rise of children's stories as a distinct literary genre around the time of the Grimms' publication, and a new didactic approach to teaching morals (Zipes, *Spells of Enchantment* xxiv). Later versions continue to demonstrate the changing societal values and morals, such as James Thurber's adaptation, which ends with the moral, "it is not so easy to fool little girls nowadays as it used to be" (Tatar 17). Feminist incarnations attempt to empower Little Red Riding Hood, making her far cleverer than the wolf, but regardless of changing values, the purpose of the story remains constant. It serves to tell little girls how to behave, whether that behaviour is obedience or independence.

"The White Snake" and "The Brave Little Tailor" belong to a different class of fairy tale, whose instructions have undergone a dramatic shift in the two centuries since the Grimms' publication. While the moral of "Little Red Cap" has been turned completely on its head in the twentieth and twenty-first centuries, modern audiences at least still have use for instructions on how to behave. "The White Snake" and "The Brave Little Tailor," however, deal with a rise through the social hierarchy, from rags to riches, from peasant or servant to king. While our modern democratic state recognizes this archetype in our story of the American Dream, it values rise by honest labour and a Protestant work ethic, rather than by cleverness and deception. Although the Grimm family held the motto "honesty is the best policy in life," these two stories feature protagonists who are rewarded for what a modern audience might read as deceit (Zipes, *Complete Fairy Tales* xxiv). The Grimms' strong commitment to morality and integrity, however, serves as evidence that the concepts of those values have actually changed over time due to a changing historical context.

As a modern audience would read it, "The White Snake" features a disobedient servant who gives in to temptation and cheats his master by eating of the forbidden fruit. One would expect the servant to receive his

comeuppance at the end of the tale, perhaps meeting a grisly end or seeing his newfound powers snatched away from him once more. Instead, he marries a beautiful princess with whom he reaches "a ripe old age in peace and happiness" (Grimm and Grimm in Zipes, *Complete Fairy Tales* 64). The story sees him use his power benevolently and selflessly to help those in need, who will eventually repay him in kind. The modern reader finds himself facing quite a conundrum when trying to interpret the moral of this tale: is he really meant to give in to "curiosity" and "irresistible desire" against the word of authority, just like Pandora when she opens the forbidden box (Grimm and Grimm in Zipes, *Complete Fairy Tales* 62)? Such a moral seems contrary to everything the reader has been taught by modern culture, so how can it result in such reward? Although a modern audience may condemn the servant for his apparent disloyalty and marvel how he can be the same compassionate man who goes out of his way to save the lives of three little fish, examining the story through a different cultural lens reveals an alternative interpretation. Now the reader can see the hardworking common man, condemned by the ruler he so faithfully served, take power from the greedy monarch and use it benevolently, rather than for his own good alone. The servant acts as an incarnation of the king's karma; the ruler neglects to utilize his mighty power for the benefit of the kingdom, using it instead only to "obtain news of the most secret things," and so the power passes on to one more fit to wield it (Grimm and Grimm in Zipes, *Complete Fairy Tales* 61). It is not difficult to discern the Grimms' own liberal political agenda in the story of the servant's rise to power, especially when one considers the brothers' participation in the German Revolution of 1848 (Zipes, *Complete Fairy Tales* xxviii). The man who can take power from the monarchy and use it to become a kind and compassionate ruler is, to the morals of a nineteenth century German liberal, a hero.

One can find a similar ambiguity apparent in the story of the brave little tailor, a braggart who is unsatisfied with his lot and pursues his ambition almost to his ruin, yet succeeds in winning the hand of a beautiful princess through his cleverness and escapes any consequences of his deception. It is tempting to condemn the little tailor as an arrogant egotist who deserved to have been killed by the king's men, but one must again consider the cultural differences between twenty-first-century America and nineteenth-century Germany. While many today are quick to judge and dismiss others as social climbers who seek only their own advancement at the expense of genuine

friendships, in the strictly hierarchical society of the Brothers Grimm, improving one's social status was quite a worthy goal. The Grimms themselves understood the heavy social pressures felt by the middle and lower classes and endeavoured for many years to prove their own worth through their intelligence (Zipes, *Complete Fairy Tales* xxiv). Likewise, the "nimble hero" of this tale succeeds in attaining a higher social rank through his clever exaggerations until he "reign[s] as king and remain[s] king for the rest of his life (Grimm and Grimm in Zipes, *Complete Fairy Tales* 78, 79). To a modern society obsessed with (often false) modesty, the message of "The Brave Little Tailor" seems hopelessly ambiguous, and yet when understood in the cultural and historical context in which it was written, the moral suddenly becomes clear.

There is no such thing as a "pure" or "complete" fairytale; the stories by nature are dynamic and change with their audiences. Every incarnation of a fairytale is rooted in its historical and cultural context, making them difficult to interpret without fully understanding the contemporary values and disassociating completely with our current beliefs. The story of *Hoodwinked* (2005) would make as little sense to a contemporary of Perrault as "The Brave Little Tailor" does to us today, for the cultural values each promulgates are unique to the context of its telling. As Zipes explains in his essay, the message of any fairytale is translated twice in the telling: once when the teller puts the tale into his own words, and once when the listener draws his own lesson or moral from the story (Zipes, *Repulsive Frog* 109). In both translations, the story is shaped by the contemporary cultural values and belief systems of both participants. The translation is quite straightforward when the teller and the listener share a common culture, but when each has his own unique set of values, it can become quite confused. The ambiguous messages we read in "The White Snake" and "The Brave Little Tailor" do not come through any fault in the Grimms' storytelling, but rather through our inability to grasp the differences between our culture and theirs. The brothers "regarded their work as part of a social effort to foster a sense of justice among the German people," a task they did not take lightly (Zipes, *Complete Fairy Tales* xxviii). Every one of their tales contained a specific moral, intentionally woven into the fabric of the story, and perfectly relevant to the cultural concerns and values of their time.

Perhaps we should instead consider that fairy tales should more realistically combine the world of the

fantastical with the world children must actually face, and be more cautious about the ideals of character we present to our youth. Fairy tales have endured because of their ability to capitalize on the fantasies and hopes for success, beauty and love that we all have, but they ought to reflect the improvements society has made in terms of social and gender equality and to provide a new version of hope for the future beyond a happy marriage and union for kingdoms. Fairy tales have the opportunity to be a relevant tool for fostering a positive outlook in the next generation far beyond being a pretty princess or charming and heroic prince. The heroes and moral victories are expanded to encompass these developments in *Into the Woods* and even more recent films like *Tangled*, *Brave* and *Malificent*—the other side of the villain queen in *Sleeping Beauty*. In fact, Disney is working on an *Into the Woods* film that seems to go against even their own tradition of sanitized tales with empty-headed princesses and happy endings.

Culture like incorporating feminism, the disparity of wealth, and so on, while maintaining widely recognized aspects of the Grimm's "original" tales. Though we have tried to repackage fairy tales for children, by emphasizing the morals within the stories, the fairy tale genre today still contains material designated for adults rather than children: violent retribution and sexual connotations, complex societal overhaul, and a longing for the past and the beauty and freedom of youth.

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SACRIFICIAL QUALITY IN OSCAR WILDE'S "THE NIGHTINGALE AND THE ROSE" AND "THE HAPPY PRINCE"

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Abstract

Heroism and sacrifice are not new concepts; they can be traced back to the early days of human life. These concepts developed throughout history as a result of the development of human thought. In literature, the idea of heroism appears on a large scale. It has been dealt with by different writers in different periods. As far as terminology is concerned, the terms of heroism and sacrifice are interchangeable. The hero must be a sacrificer and the one who sacrifices himself must be a hero, for this reason these two terms (hero and sacrificer) cannot be separated. Thus, both of them go hand in hand in so many works of literature. Heroism and sacrifice are not confined to human beings only. Some writers present their heroes as gods as in mythology, and some of them present animals as in fables.

The idea of having an animal as a sacrificial hero is shown in many of Oscar Wilde's short stories. He developed this theme as a reaction towards his age which lacked, in his view, moral as well as human values. For this reason, he chooses a bird to be his tragic hero. He epitomizes this idea in such short stories like "The Nightingale and the Rose" and "The Happy Prince". The heroes in these two short stories are birds: a swallow in "The Happy prince" and a nightingale in "The Nightingale and the Rose". These creatures are usually known of their delicacy and frailty. But in these stories they function as sacrificial heroes for the sake of others and tolerate horrible conditions of death just to please people.

"The Nightingale and the Rose" is one of Wilde's best short stories. It was published in 1888 with some other short stories. The romantic story revolves around the theme of sacrifice and presents the nightingale as a sacrificial hero who sacrifices his life to make true love last forever. The story is about a young student who holds true love towards a girl who is obsessed with material things. Her obsession leads love to end tragically, as Barbara Seward puts it, "this kind of love is oppressed by the materialism of the human beings."¹ Wilde in this story delineates the nightingale as his tragic hero. He, in fact, feels that man started to lose the heroic deeds which used to be attributed to him only. One reason behind choosing this bird is perhaps Wilde's belief that man was dehumanized in a materialistic age, and hence he is no longer capable of achieving moral and human deeds. Thus, the use of the bird shows the spontaneity and kindness that man lacked which made him unable to do heroic deeds. Moreover, Oscar Wilde, through this story,

wants to show us the difference between the human beings who do not care for the value of true love and this bird to which love means a lot to the extent that it sacrifices itself just to make that love prevail.

Unfortunately, this sacrifice was not appreciated by the human characters in the story. The bird wanted to help the student by bringing a red rose to his girl and in exchange she would dance with him in the ball held by the prince, as the student says, "she said that she would dance with me if I brought her a red rose" ² (p, 27) The bird overhears the student from its nest and joyfully observes, "Here at last is a true lover" (p, 28). From this event onward the bird decides to help the student fulfill his dream. The bird believed in true love and was ready to die for it, as Robert Welch states "The Nightingale sacrifices her [nightingale] life to create the rose that will give love to the student... Our Nightingale is able to die in exchange for eternal love." ³

This amiable creature describes love as a blessed feeling all over the universe saying: 'Surely love is a wonderful thing. It is more precious than emeralds, and dearer than fine opals. Pearls and pomegranates can not buy it, nor is it set forth in the market place. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold.' (p. 29)

This definition of true love sets the discrepancy of the bird's world of love, emotion and sacrifice, and man's world of materialism, opportunism and aversion. Moreover, the bird is presented as the true lover of the story. The Nightingale felt sympathy for the student who became sick of love "but passion has made his face like pale ivory, and sorrow has set her seal upon his brow."(p.28) Therefore,

the bird decides to help the student whatever this might cost it. This sympathy on the part of the bird is so determined and resolute to help the student. It must be noticed here that the bird's quest, which is in parallel to man's lost quest, is to make the student enjoy his true love. Ironically, man is no longer capable of achieving anything in life and it is through these tiny and meek birds that he can do so. The bird is convinced with its mission and determined to bring the red rose to the student.

Consequently, the bird sets out searching for a red rose. It asked three trees of roses, one that has yellow roses, the other has white roses, and the third has red roses. To the bird's misfortune, the tree of red rose cannot have roses in winter, because winter dries the veins of the tree and prevents it from creating red roses, as the tree tells the bird, "But the winter has chilled my veins, and the frost has nipped my buds, and the storm has broken my branches," (p, 32). This fact upsets the bird and turns it hopeless. Yet the tree suggests a solution, though an awful one, as the tree explains:

'If you want red rose,' said the tree, 'You must build it out of music by moonlight, and stain it with your heart's-blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart, and your life blood must flow into my veins, and become mine.'(p. 32-33)

This pivotal point proves the nature of the bird's sacrifice. The bird now is ready to give his life away just to see love achieved. This, in fact, shows Wilde's pessimistic and optimistic attitudes at the same time. It displays Wilde's loss of faith in man and the impossibility of redeeming love. On the other hand, it shows his optimistic attitude because he declares that if love is lost in man's world, at least it can be found somewhere else. As a result, the bird accepts its fate believing in the nobility of its aim and thinking that true love is worthy to die for, as Welch states, "She [the nightingale] thinks that the most important thing in the world is love, and even she gives her life for love."⁴ The bird understood what made the student sad because it knew about the nature of true love, "But the Nightingale understood the secret of the student's sorrow, and she sat silent in the oak-tree, and thought about the mystery of Love."^(p.30) Therefore, the bird gives its soul away while singing and enjoying the moment, believing that establishing true love in man's disintegrated world is a tremendous thing and it requires a great sacrifice. Therefore, the bird resumes its process of sacrifice and accomplishes its mission. The bird keeps singing all the night with its heart against a thorn. The final outcome is a

magnificent red rose full of life and true emotions of love, as Wilde describes it: "And a marvelous rose became crimson, like the rose of the eastern sky" (p, 38).

The bird died in a heroic way, a death that made it happy at the end because it was its demand. The bird's strong belief in love made it resolute enough to give its life away. It sacrificed its life for the sake of the student, to help him win his love. All the creatures in the garden felt sad like the lizard and the butterfly, and the oak tree on which the "Nightingale" built its nest, felt heartbreaking sadness because of this painful departure. This holy bond between the oak tree and the bird is gone, but gone for a noble purpose which is true love. The other important thing which can be noticed in this story is the difference in the characters' attitudes towards the bird.

From the beginning of the story all the creatures in the garden were with the bird, even the trees encouraged it to go on achieving its aim. They showed it the way to the final rose tree that produced the red rose. Ironically, the student was indifferent towards the bird's sacrifice and could not understand it. The nightingale tried to tell him everything it felt through its beautiful melodies, but he did not pay attention to them. Clifton Snide comments on the situation of the bird saying that, "The Student cannot understand what the Nightingale says; for he only knew the things that are written down in books, he has too much 'head' knowledge and almost no 'heart' knowledge."⁵ This indicates that people are indifferent towards other creatures and their behaviors. Here lies the irony of the story. All the efforts done by the bird were unheeded by the student who was only aware of materialism and science which enveloped his life and made him blind of others' suffering.

Wilde shows clearly how the two worlds, the world of the bird and the world of the student can not be bridged and compromised. They are too different to meet. The bird lives for love and sacrifice, while the student, the girl, and all the human characters in the story live for materialism, science and utilitarian values. The bird thus can be seen as a symbol of man's lost values. Moreover, birds and other creatures are presented as being more passionate, sympathetic, and sensitive towards human sorrow and sadness than people themselves.

The bird dies and the student observes the red rose the next morning and becomes very happy for this. He takes the rose to the girl, but she refuses to take it, simply because the chamberlain's nephew has brought her jewelry, as she says: "every body knows that jewels cost far more than flowers."^(p, 40). The student gets astonished

and throws the rose away. He considers the girl as an ungracious one, who does not value the student's love for her. Therefore, he leaves and goes back to studying again. Both the girl and the boy are ungrateful towards the bird, they do not respect the bird's sacrifice, as Roden puts it, "the Nightingale who gives her [nightingale] heart's blood for a rose, only to have the love token tossed aside by both who demanded it and the conceited student who offered it."⁶ Love is destroyed by materialism and civilization. Wilde wants to say that there is no place for love among such selfish people, who think that gold or diamonds can compensate such noble feelings, those that the bird died for willingly and happily. The bird offered its soul because it wanted the student to be a true lover, because love, according to the bird, is wiser than philosophy. The bird states that clearly: "All that I ask of you in return is that you will be a true lover, for Love is wiser than Philosophy" (p, 34)

The other story which presents the bird as a sacrificial hero is "The Happy Prince". This short story was also published in 1888 under the title *The Happy Prince and Other Tales*. Oscar Wilde described it in one of his letters, "It is an attempt to treat a tragic modern problem in a form that aims at delicacy and imaginative treatment; it is a reaction against the purely imitative character of modern art."⁷ The story projects the evils of the Victorian period, an age that needed a real hero. The age witnessed the spread of social diseases, the lack of faith, the loss of talents, and the loss of compassion. Von Eckardt comments on this age saying:

The degradation, and above all the overcrowding... led to indiscriminate sexuality, incest, and child abuse. Constantly fighting for their existence and inured to pain and brutality, a Shockingly large number of women even children became night house tarts, courtesans, sailor's whores, dolly mops.

Oscar Wilde must have had London in his thought as the suitable place for his story and a rich material to speak about. He chooses London to be the setting of his story because it meets his demands. He reflects the horrors of that time just to tell the reader that such terrifying issues need a person to cure and to rescue. London, in Wilde's view, was a degenerate city. It lacked many of the human values, and the materialistic principles were highly adopted by its people. Thus, this city needed a hero, and since Wilde lost his faith in man, he turned to animals as in the previous story. The hero of this short story is a simple "Swallow", this bird here takes the usual role of the human being, which is the sacrificial role, a responsibility that no

one can accept but real heroes. In his story, Wilde wants to reveal a new fact about the act of heroism, the act that needs a brave soul to accomplish and a lion heart to achieve. The bird therefore is going to be that hero, who is going to show the whole world that a small bird is up to the mission. Though the little bird was not with size and energy, but for Wilde, it was the will and gumption that determine the act of heroism.

The tragic tale of "The Happy Prince" shows Wilde's artistic abilities in depicting a serious heroic act in what seems a simple story¹⁰. The story from the beginning till the end goes around London and the people of this community. The "Swallow" appears as flying over this sad region. The mission of this bird starts the moment it delays its migration journey towards Egypt. The bird decides to stay and act heroically towards his best friend, the "Prince", and rescue the poor. Winter, in this story, functions as an intensifying element for the heroic act of the bird. The weather is against the bird but it did not affect its great mission. On the opposite, the bird becomes more resolute than before to help the afflicted. It decides to stay in spite of all the hardships around it, and determines to take the responsibility unlike other birds that fly away searching for a warm place, a mission that no bird can accept for the sake of humans. Thus, Wilde shows that neither birds nor humans are willing to achieve this mission. The "Swallow" did not pay attention to all of his friends and preferred to stay for a noble cause. He pities the "Prince" and decides to help him "I will stay with you always." (p, 18) The valiant bird starts the noble journey, the first thing it does is to rescue a sick boy by flying gently "round the bed, fanning the boy's forehead with his wings" (p, 12). The boy needs a great help, one that can be offered by a human being, but it came from a bird. This creature, in Wilde's estimation proves to have feelings more than any ordinary human being and it is so sympathetic towards human misery.

Later on the bird bravely flies away to help the miserable writer who was trying to finish a play for the director of the theatre, but it was too cold for him to write any more, and lacked fire and food "There is no fire in the grate, and hunger has made him faint" (p, 14). The bird takes one of his friend's eyes, the statue's eye, and throws it to the poor writer. No one takes heed of this writer and his gifts except this simple-minded bird which knows nothing about writing; it values this person as a gifted character. Therefore, the bird helps him to continue his art. This man was neglected by every one and this kind of neglect hurts him and curbs his inspiration and makes him

feel that he is dead in life. The "Swallow" helps him restore his lost hope which was so important for him as a writer.

Moreover, the other incident that shows the bird's sacrificial deed is when it helps the little match girl. The bird gives her one of the eyes of his friend "He swooped past the match girl, and slipped the jewel into the palm of her hand. (p, 18) This innocent girl deserves to be educated and treated in a good way rather than being thrown in the streets and abused. No one takes care of her, even her father does not, except the bird. This is another incident through which Wilde shows the discrepancy between the world of the human beings and the world of animals. The human characters neglect and insult this poor girl while the bird sacrifices its happiness in order to help her and make her happy.

At the end of the third mission, the "Swallow" begins to feel sick and tired, but this weakness does not stop him from helping the boys who were under the bridge "lying in one another's arms to try to keep themselves warm." (p, 20) The bird overcomes his feebleness and tosses for them one of the golden parts of his friend "Leaf after leaf of the fine gold he brought to the poor, and the children's faces grew rosier, and they laughed and played games in the street." (p, 20) Those orphans deserve to live and grow in a clean, respectable, and warm place, but no one was aware of their poverty and the deplorable circumstances of their lives except the bird which found happiness in sacrificing itself for their sake. The bird was very happy in achieving his promise to his friend, and showed sympathy to the living humans as well as dead ones; at the same time it displays full awareness of the suffering of the statue of the prince, which appears as a mere monument for other people. The bird sacrifices its journey and health for the sake of the "Prince" and the poor. This sacrifice that no one is ready to accept found a real hero with a brave heart to fulfill. The odyssey of the "Swallow" is near to its end and he must go. The "Prince" thought that the bird will go to Egypt to join his friends but, in fact, it will join the angels in heaven and will sing forever.

Through these missions, the bird notices the hypocrisy of the people, how "the rich [were] making merry in their beautiful houses, while the beggars were sitting at the gates." (p. 19) This hypocrisy hurts the bird as badly as it hurts the "Prince". The experience makes bird realize the bitter fact of this world which it could not endure any more. Therefore, the bird begins to deteriorate from within as well as from without, as Wilde describes it, "The poor little Swallow grew colder and colder, but he would not leave the Prince." (p. 21) This, in fact, leads to the tragic end of

the bird which dies holding man's misery on its feeble body. The death of the bird influences the "Prince" and makes his heart break into two pieces, because he felt himself alone now with no friend, in fact, with nothing.

Ironically, the mayor orders to melt down the statue of the "Prince" and throw away the bird saying: "birds are not to be allowed to die here" (p. 23), but the heart of the "Prince" does not melt, because it is a human heart full of kindness. In fact, the mayor was thinking of building a statue for himself instead: "It shall be the statue of myself" (p. 23). The irony here is that the bird sacrificed itself but was thrown on the grass! One can notice that the bird has won the salvation at the end. Hence, the little bird with all of its delicate features established the concept of self-sacrifice and became a sacrificial hero for the sake of his friend and the poor people¹¹. It endured the harsh winter season and stayed with its friend, whom it promised to help till the end.

This story accomplishes Wilde's aim through using one character, which is a bird, to communicate a serious concept, which is of sacrifice, showing the world that a tiny creature may hold a great purpose inside, one which is greater than the materialistic and loveless purpose of the human beings. Frederick Roden states that all the stories of Oscar Wilde "involve an ultimate sacrifice on the part of one character."¹² The bird in this tragic story accomplishes Wilde's aim of sacrifice and heroism. It sacrifices itself only to alleviate the pain of his friend and comfort the torments of the impecunious.

All in all, these two short stories show Wilde's loss of faith in man. He is fully aware that in such a world heroism and other human and moral values are lost. Therefore, he resorts to animals because he believes that what is lost in man is restored by animals. The spontaneity and mercy the birds have are two reasons why Wilde chooses birds. The two birds in these two short stories offer themselves to reduce human misery and suffering as well as make their wishes come true. The tragic deaths of these two birds hold these two creatures on the realm of epic tradition. Thus, Wilde succeeds in depicting his own concept of epic having a bird as its hero.

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THE TEACHING OF ENGLISH AND LITERATURE AND THE VALUES OF TEACHING

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Abstract

I believe that teaching is about engaging the mind. It is about introducing students to a conceptual framework with which they can begin to, in a deep and profound way, make sense of, understand, and actively (re)produce and alter the dynamic social world they shape and which shapes them. It is about inspiring students to reflect intelligently about diverse macro and micro level sociological issues. These issues might range from the question of increasing concentration of media ownership and the influence of American culture around the globe to the ways in which the choice of this word over that one "terrorist" over "revolutionary", for example might reflect and potentially (re)produce a particular framework of understanding. In short, for me, teaching is about challenging and inspiring students to think. As someone who is virtually constantly engaged in critical reflection, I feel that I have succeeded as a teacher of media studies, of writing, of rhetoric, etc., when I get feedback from students such as: "(Christ of) made students think critically, instead of simple regurgitation" (Christ of) really motivated us to think more critically"; and, simply. "This class made me think." At the core of thinking, or really, critical thinking, is the ability to pose informed, probing, difficult, and even contentious and unsettling questions about language, culture, representation, mediation, politics, economics, everyday life, the larger social order, the relation between the macro and the micro, the nature of human socio-historical being, to note just a few.

There are no more profoundly important questions a teacher can inspire students to ask than questions about power. Such questions necessarily entail unpacking basic assumptions, deconstructing the taken-for-granted terrain upon which larger human social relations are (re)produced and (ideologically) justified, as well as sometimes challenged and altered. Such questions require that students and teachers alike challenge the conceptual categories we apply to the world around us. They force us to ask a simple yet paradoxically complex question: "What do you mean by that?" or, more specifically: "What do you mean by 'the media'?", "What do you mean by culture (or 'American', or 'German', or 'French' culture)?", and "What do you mean by power?" "patriotism", "politics?", "the global?", and even "thinking"? I do not mean to suggest that critical engagement of basic analytical categories constitutes the whole of "thinking," or that I view the facilitation of such engagement as my sole Demont-Heinrich Teaching Philosophy mandate as a teacher.

Aims and Objectives of teaching English at Secondary Level

The following are the main *objectives of teaching English* at secondary level.

1. To develop knowledge and understanding of Grammar.
2. To develop abilities to make use of the grammar in own writing English.

3. To understand the meaning of English passage.
4. To develop interest in reading English passages/ literatures.
5. To develop self study habit.
6. To enhance competencies in writing essays and gist of the passage in own words/ language.
7. To develop their insight and favorable attitude towards English language.
8. To developing the understanding about rules of grammar and their use in writing English.

Aims and Objectives of teaching English at Higher Secondary Level

Motivate students for more studying English language.

1. To encourage for composing poems and writing essay.
2. To develop the ability for grasping the theme of poem or English passage.
3. To encourage the students for writing the meaning or theme of poem or passage in their own words.
4. To develop the ability of appreciation of ideas and criticizing the thinking. To develop the creativity of the students related to verbal ability and reasoning or fluency of language.
5. To develop the ability of understanding of other school subjects.

6. To develop the mastery of language for expressing his ideas, feelings and experiences.
7. To develop the ability of evaluation and analysis of language components.
8. To develop the values, moral and character of the students.

Aims of Teaching English

The English language has a unique and dominant role to play in the world. There are an estimated 1 billion people in the world that can speak English either as a native language or a second language. There are many different aims when teaching English and it might differ when teaching it to native speakers or second language speakers. This blog post is going to focus on the aims of teaching English to second language learners. It's good practice for an ESL teacher to write down the aims and objectives of a course or even a class. It's not so common to think about the aims of teaching English in general. Basically, the ultimate aim is for the student to be able to communicate effectively in English. This aim can be split into lots of smaller objectives.

Objective of Teaching English

The Language Aspect: includes words, sentences, paragraphs, pronunciation, spelling and grammar.

The Literature Aspect: includes the expression of ideas, feelings and experiences.

Literary study involves reading poems, stories, plays, novels, and essays, thinking about them, discussing them, and writing about them. Due to an increase in the desire for practical skills, the American university has in recent years decided to emphasize business and technical education at the expense of the humanities. This decision stems from the assumption that the study of literature has little or no utilitarian value. We believe, however, that with the right instruction, the study of literature is a practical discipline. Furthermore, it cultivates other important abilities that make it an indispensable part of university education. Because literary study involves the four processes of reading, thinking, discussing, and writing, its practical pedagogical value lies in its tendency to stimulate these activities and thereby improve the student's ability to perform them. Careful reading increases one's vocabulary and general verbal sensitivity and sophistication.

In the classroom, the teacher can lead the student to think critically about what has been read. Classroom discussions sharpen reading and thinking skills and increase the student's ability to express thoughts orally.

The teacher can then use these processes to stimulate in students the desire to organize and record thoughts in writing. Thus the study of literature can be seen as practical intellectual discipline. It directly involves the student in the analysis of difficult literary texts, and in doing so it develops verbal skills which are transferable to other contexts. In other words, a person trained in the study of literature will be better equipped than most to read, comprehend, and analyze other kinds of texts (newspapers, reports, briefs, etc.). This is why, for example, English majors make such highly qualified candidates for law school. But literary study pays dividends far beyond the practical ones resulting from increased verbal ability. It is the provider of many other important intellectual gifts. Reading literature increases knowledge in an active, intellectually challenging way that other more passive activities, such as watching television cannot do. A thorough grounding in literature automatically provides knowledge of our literary heritage while at the same time increasing the student's awareness of cultural values, history, sociology, psychology, and almost every branch of human knowledge.

One of the biggest challenges of teaching college literature is getting your students to come to class prepared. One way to motivate your students to do the readings and come to class ready to discuss them is to give daily reading quizzes. You can either create simple short answer quizzes or assign writing prompts that will test your students' knowledge of the reading. Give these quizzes at the beginning of every class. You may even incorporate the quizzes into your class discussions, such as by asking students to share their answers. Make sure that you give an adequate amount of points for the quizzes and responses. For example, if the quizzes for the entire semester are only worth 5% of the overall grade, then some students may not see these as worthy of their time and effort. Instead, consider making the quizzes worth around 20 to 30% of the total grade. No other option to motivate students to do the assigned readings is to require students to come to class with questions about the reading. You can then use your students' questions to kick off the class discussion. If you give a lecture, make sure that you include a participation opportunity about every seven to 10 minutes. These opportunities should allow your students to respond, discuss, or ask questions about the material. Some good strategies that you might use include

At the college level, students should be exposed to literary theory. If your department has a specific course

meant to introduce students to theory, then you may be papers or presentations. If not, then you may need to provide some instruction to help students understand and use literary theory. Close reading is essential when teaching literature at the college level, so make sure that you devote plenty of class time to close reading. Try to pick one passage per class or invite a student to pick one passage per class and focus on it for 15 to 20 minutes. Some passages may be too difficult for students to develop a response on the spot. In these situations, you can always direct your students to free write to help them generate ideas.

Some students will not feel comfortable speaking up in class, at least early on. Therefore, it is helpful to include small group activities into your classes so that all students have the opportunity to contribute to class discussions.

able to request that students incorporate theory into. Including group activities, or cooperative learning, in your classroom can also benefit students by providing them with the opportunity to learn from their peers.

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ETHICS AND MORALS IN CHILDREN'S LITERATURE

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Abstract

The best of children's literature is simply good literature that anyone, child or adult, can enjoy. It is impossible to imagine that Aesop's Fables, The Household Tales of the Brothers Grimm, or Treasure Island, would not be found delightful by adults as well as children. The poems and stories that were once enjoyed in wonder and delight in youth are now viewed in maturity in their truth and wisdom. Children's literature is good quality trade books for children from birth to adolescence, covering topics of relevance and interests to children of those ages, through prose and poetry, fiction and nonfiction for many contemporary books marketed for children, this is not the case; they are often silly and regard the child as a kind of simple toy, or the stories are laced with special interest, social agendas, and in some cases the material is inappropriate or simply morally offensive. The illustrations for many contemporary children's books are gaudy while the human and animal figures are grossly distorted. This is not to say there are not authors of children's literature writing serious and significant material today – and talented and traditional illustrators – there are both. But with the exception of specialty stores that carry children's books written and illustrated in the more traditional mode, the classic books for children occupy a small space on the shelves of the big book stores.

We all want to match our children with the right book, and we want to protect children from experiences that are especially disturbing, Mills says of Bartoletti's topic, "but, as they get older, we also want children to be disturbed in the right kind of way. If we have books that leave children utterly undisturbed by racism or injustice, then we haven't done our job either

Ethics in British Children's Literature explores the extent to which contemporary writing for children might be considered philosophical, tackling ethical spheres relevant to and arising from books for young people, such as naughtiness, good and evil, family life and environmental ethics. Rigorously engaging with influential moral philosophers, from Aristotle, through Kant and Hegel, to Arno Leopold, Iris Murdoch, Mary Midgley and Lars Svendsen, this book demonstrates the narrative strategies employed to engage young readers as moral agents.

Learning from our own Mistakes

Moral tales became longer and often more sophisticated. Sarah Fielding's *The Governess* (1749) was an early school story, but had a structure similar to Chaucer's *Canterbury Tales*, each of the schoolgirls giving an account of her own life then telling a moral story for the education of the whole class. 'An Adventure of Master Tommy Trusty and his Delivering Miss Bidy Johnson, from the Thieves who were going to murder her' (in *The Lilliputian Magazine*, 1751-52) was a novel in miniature, warning against the childish vanity of Bidy who was kidnapped because she insisted in walking around town in

fine clothes and jewellery. *The History of Little Goody Two-Shoes* (1765), also published by John Newbery, was perhaps the first full-length novel for children, telling how the young Margery became an orphan, how she educated herself and then others, how she ran a school, foiled an attempted burglary, exposed a fake ghost and, eventually, married the local landowner.

By the end of the century, in the hands of skilful writers such as Maria Edgeworth, the moral tale could introduce the reader to psychologically complex characters put in situations in which there wasn't always a clear moral path to be taken. A famous example is Edgeworth's 'The Purple Jar', first published in *The Parent's Assistant* (1796). It depicts the agonies of indecision of Rosamond, a girl who wants to do right but, when her mother refuses to advise her, chooses (foolishly) to buy a gaudy vase rather than the new shoes she will soon need. The vase Rosamond buys turns out to be full of a foul-smelling purple liquid which, when poured away, leaves her with only a rather dull glass jar. This demonstrates why the moral tale was so successful: carefully designed narratives could allow characters, and through them the readers, to learn by their own mistakes, rather than by direct authorial admonition.

The Endurance of Didactic Children's Literature

Despite the poets' disdain, the moral tale did not die out in the 19th century. It continued alongside the revival of the fairy tales tradition and the new fashion for fantasy literature. Thomas Hughes' *Tom Brown's*

Schooldays (1857), for instance, was not so very different teaching a certain kind of morality in a school setting. Mrs. Ewing's *Jackanapes* (1879) was a moral story set on an imperial battlefield. Indeed, it might be said that the moral tale entered the mainstream. Charlotte Yonge's *The Heir of Redclyffe* (1853) was not written as a children's book, though it was widely read by the young, but in classic moral tale style, it used an affecting narrative to ram home to its many readers the virtues of patience, devotion and integrity. By the start of the 20th century, this kind of moral literature was still being mocked, in E. Nesbit's *The Wouldbegoods* (1901) for instance. But the moral tale had not been a common feature of many children's lives, that mockery would have had no purchase. Despite the flowering of fantasy literature, instruction was just as important a part of children's literature in the 20th century as it had been at its origins 200 years previously.

We believe that students can increase their pace of reading by increasing the movement of their eyes over the words, taking in more of the sentence, but also slowing down when they begin to lose comprehension. In this way all students can increase the pace of their reading at least to some degree; however, this is not necessarily an endorsement of "speed reading" methods, and the boundaries for increasing one's reading pace will always

from Fielding's *Governess*, written a century before, be when the individual reader begins to lose comprehension, then it is time to stop just short of that increased pace. The Good Books are excellent material upon which to conduct these experiments on increasing reading pace because unlike some of the Great Books they are not treatises in philosophy, science and theology, being mostly stories and novels. But a more important reason to read the Good Books listed here, and to read them preferably when young, is to prepare the imagination and intellect for the more challenging ideas of the Great Books. It is not a flippant comment to say that a person grounded in the rhymes and rhythms of Mother Goose has also cultivated the senses and the mind for the reading of Shakespeare.

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VALUES AND MORALS IN LANGUAGE AND LITERATURE

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Abstract

Gayatri Spivak links literary reading and ethics when she writes: 'If he (Paul Wolfowitz) had had serious training in literary reading and/or the imagining of the enemy as human, his position on Iraq would not be so inflexible' (Spivak 2002: 23). The inference here (as Dorothy J Hale notes) is that if Wolfowitz had majored in English over political science, he would have made ethically superior decisions. Recent literary ethicists have argued that it is not only the particulars of the text, but the reading process itself that makes literary novels worthy of ethical investigation. Paying particular attention to work by literary ethicist Hale and narratologist James Phelan, this paper will examine new ethical theories of the novel to unpack the question of whether or not the novel can inspire ethical mores.

Paving the Way: Theories of Ethics and The Novel

A pivotal text in the study of ethics and the novel was literary critic Wayne Booth's *The Rhetoric of Fiction* (1961) as it theorised 'the ethical effects of rhetorical practices' (Hale 2007: 187). Twenty years later, Martha Nussbaum examined the role of literature from the perspective of a moral philosopher with her article 'Flawed Crystals: James's *The Golden Bowl* and Literature as Moral Philosophy' (1983). Her later works *The Fragility of Goodness* (1986) and *Love's Knowledge* (1990), and literary theorist J Hillis Miller's *The Ethics of Reading* (1987) formalised this academic interest along with Booth's later book *The Company We Keep* (1988).

Poststructuralists have also been keen to chart this field, including: Geoffrey Harpham, with his emphasis on post-structural theory; Judith Butler, with her focus on gender studies and psychoanalytic theory; and Gayatri Spivak, through a lens of Derrida and the postcolonial. This wide body of work dedicated to notions of ethics and the novel demonstrates theoretical interest in the topic, despite the 'romantic' overtones that plagued ideas of ethics under structuralism. As literary theorist Jonathan Culler (1975:230) states: 'structuralism runs counter to the notions of individuality and rich psychological coherence which are often applied to the novel'. Notions of individuality and rich psychological coherence are critical aspects of the fictional character for a theorist who is investigating notions of ethics within the novel. After all, if a character is a product of combinations, denoted by the recurrence of semis, as Barthes argued in *S/Z* or simply a tool to further plot, as Todorov advocates in *The Poetics of Prose*, then the idea of analysing an ethics of literature takes on a different meaning.

The Collins Australian dictionary (2003: 563) defines ethics as: 'The moral fitness of a decision, course of action, etc.' So an examination of literature and ethics entails an engagement with the moral principles or values intrinsic to literature. 'Moral', in this context, being concerned with or relating to human behaviour, esp the distinction between good and bad or right and wrong behaviour: moral sense...' (Collins 2003:1058). Already those schooled in post-structuralism would be wary of 'rules and principles that *ought* to govern (my emphasis)' human conduct because they raise issues of subjectivity and power: who is deciding what rules *ought* to govern the rules of human conduct within literary fiction and who decides if those rules are being upheld or questioned? Is the purpose of an ethical inquiry into the novel to draw up a list of texts and search them for moral meaning? As Hale (2007: 189) reminds us there is a difference in looking at the ethical value of literature as the ethical value of novels and an ethical theory of the novel. This paper is interested in an ethical theory of the novel, that is, how reading 'the literary novel' (as a category of books) can be an ethically charged activity as opposed to combing certain, specific novels and discussing the ethical values of their characters and plot lines.

New theories of literature and ethics (such as Hillis Miller, Nussbaum and Booth) focus on the reading process because 'literary fiction debates norms and values' (Pavel 2000: 532). To take this a step further, I have decided that three prerequisites must be in place for a piece of fiction to be categorised as literary. First, it must engage with the human condition. Literary theorist Thomas Pavel (2000: 522) states that literature is a springboard for reflection on the human condition. That is, literature provides a forum for contemplation about what it means to be human and

this is critical to its definition. Second, argument is that literary fiction must operate on multiple levels – that is, subtext and symbolism exist, offering potential for multiple readings of a text. Phelan (2004: 630-31) supports this idea of layering when he states that rhetorical literary ethics sees ‘the literary text as a site of a multilayered communication between author and audience, one that involves the engagement of the audience’s intellect, psyche, emotions, and values’. So the literary text must have multiple layers with which to communicate and the reader must be engaged in order for the reading process to take place. If the reader is not interested – if her intellect, psyche, emotions and values aren’t engaged – then it’s likely she will stop reading and the writer-reader circuit will be broken. And thirdly, there must be a synthesis between form and content: the way the story is told cannot be separated from the story.

The narrative techniques at play in a literary work – structure, characterisation, point of view, setting, pacing, use of language, imagery – must operate in a dialogic relation to the topic of said literary work. The literary ethicist, when approaching a novel, must be able to focus on both the ‘ethical dimensions of *what is represented* and on the ethical consequences of *how those things are represented*’ (Phelan 2004:630-31). That is, a rhetorical literary ethics focuses on the text as a constructed object, with an awareness of the interplay between the events taking place in the narrative and how those events are represented. This is because any character’s action has an ethical dimension, and any narrator’s treatment of the events will inevitably convey certain attitudes toward the subject matter and the audience...’ (Phelan 2004: 632). It’s the interplay between author, narrator and reader that is inextricably bound with the ethical: ‘The doubled communicative situation of fictional narration...–somebody telling us that somebody is telling somebody else that something happened–is itself a layered ethical situation’ (Phelan 2004: 632) meaning the author is telling the reader that the narrator is telling an implied reader a course of events and the very nature of this layered account is an ethical one.

As has just been evidenced, inextricably bound in this definition of the literary is an idea of ethics – both in the writing (the author must choose what story to tell and how to tell it) and in the reading. Despite the considerable work done on reader response theory, the ethical act of reading is often overlooked or deemed passive. However, as Phelan (1996: 259) reminds us, both telling and listening are acts with ethical implications. Hale (2007: 189)

advocates this idea as well when she writes: to open a novel is to open oneself up to a type of decision-making that is itself inherently ethical. For the new ethicists, the novel demands of each reader a decision about her own relation to the imaginative experience offered by novels: Will I submit to the alterity that the novel allows? An affirmative answer launches the novel reader into a transactional relation with another agent, an agent defined by its Otherness from the reader.

That is, picking up a book involves a string of decisions that are ethical – the reader must decide if she will acquiesce to the imaginative experience of the novel, she must decide if she will continue reading, she must consider whether or not she will engage with the othered positions on offer by the novel. This alterity, or access to otherness, is the basis of the new literary ethicist arguments: that empathy and thus more thoughtful decision-making come from ‘submitting’ to an othered position – that is the characters, the points of view on offer within the text.

For Hale (2007: 189) this act of submission is two-fold. The representational other is ‘produced by two related readerly acts: the act of self-subordination that enables the apprehension of alterity; and a prior act that makes self-subordination itself possible– the will to believe in the possibility of alterity’. I think this is true – the reader must be willing to put aside her grocery list, her work stress, her ‘flesh and blood’ world concerns and commit to reading the story of the protagonist. Surely few readers believe that *Jane Eyre* begins to relive her experiences in the actual world every time the reader picks up the book, however, the reader suspends disbelief, engaging imaginatively, and in this suspension opens herself to Jane’s point of view. In order for that to happen, the reader must be willing to believe that one can access other points of view. So, in order for characters to affect readers and engage them in an ethics of literature, the reader must commit to believing they can understand an othered perspective and that it’s even possible to understand othered perspectives.

Hale (2007: 189) goes on to argue that this readerly subordination and the ‘hailing’ performed by the novel (in an Althusserian way) is ‘a necessary condition for the social achievement of diversity, a training in the honoring of Otherness, which is the defining ethical property of the novel–and is also what makes literary study, and novel reading in particular, a crucial pre-condition for positive social change’. So, in essence, Hale is arguing not that reading literature can help readers build empathy and in

turn affect social change but that reading literature is essential for social change.

That this reader-training in diversity is the very lynchpin for creating empathetic individuals who can bring about positive social change. If we were to take Hale's argument to its end, then an increased commitment to the literary in high schools and universities (sanctioned mandatory reading lists) could help create a more peaceful world. Or conversely, one can ask, has the world become a more just place since the advent of the novel? If you are a woman living in the first world who has felt the increasing opportunity made possible by her feminist sisters perhaps you would think so. If you were the target of US foreign policy in Nicaragua and had witnessed the slaughter of your family, perhaps you are more wary.

Questioning Norms

Phelan (2004: 632-3) further theorises the reader's ethical relationship to literature when he says the reader's ethical position results from the interaction of four ethical situations:

1. that of the characters within the story world...
2. that of the narrator in relation to the telling...
3. that of the implied author in relation to the narrator, the telling, the told, and the authorial audience... [and]
4. that of the flesh and blood reader in relation to the set of values, beliefs, and locations operating in situations 1-3.

The first three ethical situations are those set forth by the author: how the characters relate within/to the established context, how the narrator tells the story and how the implied author relates to the narrator, the story and the authorial audience. However, the final one, how the flesh and blood reader relates to situations 1-3 is the one I find most interesting as the reader's relationship to the text exists beyond the author's control. Certainly there are limits (a reader would be hard-pressed to say Jane Eyre turns into a wild bear after she marries Rochester) however the subtle nuances of character are certainly up for readerly interpretation. For example, was it romantic or manipulative when Rochester flirted with Blanche at Thornfield? This issue could be debated at length with readers citing the same passages in evidence of their contrasting views. The point here is that reading operates differently for different readers, especially in light of ethics.

The new literary ethicists (of the post-structural strand) work off the assumption that reading builds empathy with the other through a shift in perspective and the subordination of the flesh-and-blood world for the

fictional one. Empathy, therefore is a critical component of this theoretical debate, one that is inextricably bound with the novel writing/reading process. As Suzanne Keen (2006: 209) states: '[n]arratives in prose and film famously manipulate our feelings and call upon our built-in capacity to feel with others'. She goes on to say (2006: 207) that neuroscientists have 'already declared that people scoring high on empathy tests have especially busy mirror neuron systems in their brains' and fiction writers are likely to be among these high empathy individuals. Certainly this ties in with the idea of capturing 'otherness' on a literary level if indeed fiction is about portraying other perspectives and making readers aware of the inner lives of other humans (Pavel 2000: 524). Through literary fiction, readers are able to 'occupy' other perspectives, engaging with other situations, contexts, and moral dilemmas. Pavel (2000: 529) links this sharing of 'otherness' to understanding the world.

We certainly enjoy fiction because it helps us better understand the world to which we belong. We like to recognize our world in the worlds of imagination, but we also appreciate fiction for its ability to make us less dependent not just on actual stimuli but on actuality as such. In other words, we also appreciate it for its power to create alternative sets of situations, thereby putting the actual world into perspective, challenging its supremacy. All fiction wields this power.

Thus, readers enjoy learning about other perspectives because it helps broaden their sense of the world. And by merit of this power, fiction is thus able to offer a perspective on the 'real' world: anyone who has 'escaped' into a good book can understand the feeling when the textual becomes urgent. And this, Pavel suggests, is important because it allows readers to question the actual world, putting it into perspective.

Difficulties with the 'Ethical' Novel

Back to the question that originally began this essay: is Spivak correct in asserting that Paul Wolfowitz would have made ethically superior decisions if he'd been trained in literary analysis? Can I make a case of reading as political action in relation to my sister's clear political commitment? Do English majors really have an ethical edge? One immediate concern is that English literature as a discipline is based on ideas of the canon. Jane Tompkins theorises the issue of gender interests being served through the literary canon (Hale 2007: 188) and Phelan (1996: 257) addresses the shifting attitudes to the canon but I wonder if indeed attitudes to the canon are shifting or

if it's just that the perimeters of the canon are opening up within academic institutions to include women writers, writers of colour, etc. The issue relates back to Audre Lorde's statement that the master's tools cannot dismantle the master's house. However, there are other issues with the novel. DA Miller argues that the novel is an instrument of normativity and Nancy Armstrong argues that it projects an idea of the 'universalised "individual subject"' (Hale 2007: 188). The novel may force its readers to question the idea that their subjective points of view are the only ones that exist, however, the novel often supports notions of the individual subject – after all, realist trends have corralled most books into controlled point-of-view schemas (first person, third person-fixed point-of-view, etc). Too, Spivak's notions of the subaltern are absolutely relevant here: if we have a literature that voices dominant perspectives (those who have access to a room of one's own for instance) isn't that in danger of reinforcing the paradigms of power and voice that the new ethicists are trying to question through social change? And finally, are we aging dinosaurs overly committed to the printed word and giving the reading process too much credit? After all, what proof do we have that the subject's imaginary life clearly influences her actual life?

The other matter here is that not all novels question hegemonic norms. Much theoretical work has been done on how various genres (the romance genre especially) work to support socialised norms and do not operate within a framework of alterity. As Hale (2007: 195) states: '[n]ovels that present blueprints for social policy dampen the novel's generic capacity for alterity since they fail to hail the reader into a position of emotional binding, fail to install the reader into a loving relation with the characters as social others.' Surely the reader can be emotionally bound to characters and situations that support hegemonic social structures, though admittedly the vital ingredient of alterity is missing from the ethical reading equation. However, if we follow Hale's point, then it's not simply the reading process but the novel's aesthetic that affects a novel's potential ethical impact. Is this problematic? Phelan (2004: 648) says no; the two are entwined: 'the problem of the aesthetic is most easily resolved by rhetorical literary ethics, because rhetorical ethics views the ethical dimension of literary experience as part and parcel of aesthetics'.

Another concern is whether or not humanist values of readerly emotion can have a positive political value after post-structuralism. After all, hasn't post-structuralism theorised us to a political impasse? And if we are trying to

resurrect an idea of ethics, isn't that dependent on pre-structuralist ideas of the autonomous liberal subject? After all, it was Henry James who said: 'Two things will guarantee the broader moral reach of the novel: the acuity of the novelist and the degree to which his or her novels can stimulate critical investigation and reflection' (Rallings 2006: 107). That statement seems to ring very true to the post-structural ethics of literature that I've been espousing here but Hale says the return to ethics is more complicated. For her (Hale 2007: 188) this theoretical shift is not about returning to a pre-structuralism and reviving notions of agency for the reader or author in light of political action – it's about theorising the positive social value of literature and literary study. She goes on to say (2007: 190) that this new theory of ethics is different from the idea of an autonomous liberal subject because of 'the self-consciously unverifiable status of the alterity that the ethical subject seeks to produce—an unverifiability that retains the post-structuralist's scepticism about knowledge as a tool of hegemony...' I interpret that to mean it's impossible to pinpoint the reader's level of alterity and this 'unverifiability' serves to keep the theory from falling into a naïve pre-structuralism.

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VALUES AND MORALS IN CHILDREN'S LITERATURE

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Abstract

Children's literature consists of a wide variety of genres such as fantasy (including folktales, fables, myths and legends) and fiction (such as science fiction and historical fiction), informational books, picture books, biography and poetry. It has also often been used deliberately to construct and develop the language and literacy skills and creative thinking skills of young readers. Moreover, it functions as a catalyst to modify behavior and as a vehicle for promoting acceptable and desirable social attitudes, through instilling approved values. This section illustrates the significance of folktales and their educative and cultural roles in learning, behavioral modification, acquisition of values and cultural transmission.

Children's Literature, Folktales and Storytelling

Although many of the early titles of books for children included the word "amusing", their main purpose is usually to instruct and moralize. Children's literature is a mixture of the fanciful over laden with glimpses of morality, through teachings that may portray traditions, customs, social and civic values. Though children may not be intrigued with the moral, cultural values in stories, they unconsciously assimilate to these values by means of narration and role playing. Folktales are recognized as a source of learning. There is a wealth of recent research available on folktales, where they (folktales) can function as primary sources in complex research projects like any other literature (Jenkins, 2002, and Hanlon, 2000).

Jenkins (2002) indicates that folktales in children's literature are valued for sharing indigenous and local cultures, which can easily vanish in the midst of urbanization and globalization. Jenkins (2002) adds that traditionally a primary reason for publishing folktales stemmed from ethnographic, multicultural and nation-building studies. It was noted that folktales need to be preserved as historical artifacts for their importance in enduring and employing ethical, moral and social-cultural values, as well as cultural tolerance and accepting the "Other" (Jenkins, 2002). Children love stories. They fabricate interesting images in their minds when listening to a story. Teaching by storytelling, therefore, is one method of teaching values, ethics and citizenship. Teachers can employ narration in any lesson presentation to enhance knowledge construction and knowledge processing (Hanlon, 2000).

The historical development of storytelling goes back to the times when societies began. For millennia stories have moulded children's characters by carrying many

social, moral and cultural values. The teacher (and primary school teacher in particular) has assumed this important role of storytelling for knowledge construction (Savant, 2010). Since primary education is more concerned with teaching of values, storytelling becomes a very important method of this teaching and, in particular, in language arts. Therefore, traditional folk stories have great significance in the system of modern education. Storytelling has more benefits as an effective method of instruction, because it involves many mediums of communication. Stories broaden the knowledge of the children in the cultural beliefs and activities, and storytelling also establishes good relationships among pupils and their teacher (Zavan, 2010).

According to Hanlon (2000), teaching through folktales is practical, fun and engaging, since folklore stories themselves are entertaining. Most folktales from oral traditions use patterns of language and plot that make them easy to retell and consequently dear to the hearts of tellers and listeners.

Folktales act as cultural transmitters (Leimgruber, 2010). Every culture has long traditions of oral storytelling. Students can learn about their own culture and transmit their own culture to others by studying folklore, by collecting folklore from their own families and communities, and by writing or dramatizing their own variants of traditional tales and rhymes. Once educators and students start looking, they can find allusions to familiar folk heroes, rhymes, and sayings throughout popular culture (Hanlon, 2000). Folktales are universal and enhance globalization of cultural knowledge. Although it is interesting to compare culturally specific details in folklore from different times and places, one of the most intriguing phenomena in human experience is the similarities in stories with universal

themes from all over the world. For example, there are obvious historical connections between the Appalachian "Ashpet" and the German "Ashputtel" that European settlers in Appalachia would have known. There are stories that are similar to Cinderella motifs also found in ancient African and Asian traditions. There are many fascinating theories about the universal elements in world folklore and myth, in addition to the localization and cultural unique features of folktales (Hanlon, 2000), but (unfortunately) this is beyond the scope of this study.

Folktales reflect infinitely meaningful socio-cultural codes, moral and civic values. Because folktales represent human experience through symbols and archetypes, there is room for endless debate about how to interpret particular tales. These tales also provide excellent examples of the symbolism of socio-cultural codes that may be conveyed in children's literature (Jenkins, 2002 and Hanlon, 2000). They also tend to preserve oral history, and link oral and written literatures of the world (Jenkins, 2002 and Hanlon, 2000). According to Hanlon (2000), educators often forget that all literature developed originally from oral traditions, and that most people in human history had no writing system to record their languages and stories. Storytelling is still alive as an oral tradition in many places. Thus folklore works well when teaching oral skills, speech drama and social values.

Folktales bridge the link of popular culture and heritage with academic subjects and skills such as literacy, drama, music, civic education and social studies. Almost every type of literary and cultural analysis has been applied to folklore, so short or familiar pieces from oral traditions can be used to introduce longer works of literature. Many of these have mythological or folkloric roots or themes, as well as topics in history, geography, social studies, fine arts, and moral and civic education. For example, Caduto and Bruchac's *Keepers of the Earth* (1988) links Native American tales from different regions (geographic theme) with environmental activities for children (Hanlon 2000). The use of these environmental elements is also described in Icelandic folktales by Thorvarðardóttir (1999), while in this online lesson plan, students can learn about American historical characters from America's folktales. Students achieve historical knowledge and skills in social studies through reading short stories about ten historical characters from American folklore, matching a statement about each American folklore hero character with the correct character, rewriting one of the ten stories in their own words with emphasis on the moral and civic values learnt

and connecting the story they choose to the place on a U.S. map where it took place. Therefore, folktales can be employed as means to teach language arts and to instill values and develop desirable attitudes.

Moreover, storytelling and children's literatures are means and catalysts for behavioral management, behavioral modification and modeling desirable behavior. The process of shaping behavior is gradual; that is why behavior modification generally includes a plan of short- and long-term goals. This includes developing long-term attitudes and perceptions of what is desirable (Zavan, 2010). Parents, guardians and educators tend to intervene directly to reinforce behavior positively or negatively rather than giving room for children to reflect on a malpractice and improving it through self-discipline or intrinsically.

Reflective practice on mal-behavior or misbehavior is complex and necessary, though not a common trend in behavioral modification. Punishment and rewards tend to have the upper hand in children's bringing up (Maffini, 2010). Reflective practice is the capacity to reflect on action so as to engage in a process of continuous learning, developing and manage undesirable behavior and adopt desirable attitudes. Self-reflection is a skill that children of all ages need to develop, as this skill will help kids towards adulthood in many ways, including developing their self-esteem.

Self-reflection for children means that being able to think about what they have done and to in order to modify their attitudes and undesirable behaviors (Maffini, 2012). However, Blaik Hourani (2012) indicates that children still tend to be punished or rewarded for their behavior, rather than reflecting on their behavior for modification to construct attitudes and perceptions. Yet it is recognized that children need to be exposed to behavioral self-reflection drills in order to explore their interests and develop their social attitudes.

Cultural Development and Transmission

Culture itself has multiple definitions. According to some definitions, it consists of two types:

1. Popular culture: This includes food, entertainment, and traditional dress.
2. Refined culture: literature, music and the arts. Generally, culture can be conceived as a set of beliefs, values and attitudes shared by society. Beliefs are, by definition, standards by which members of the community identify. It should be noted, however, that culture generates tremendous momentum through

successive generations, and always remains subject to change.

People's attitudes and codes of conduct are more likely to change than their values and beliefs. Culture is acquired as it transmits from generation to generation through family, religious traditions, educational and social means. The elements of culture reflect the values and virtues implied in a culture and the social behavior in favor of ethical foundations and citizenry ("National Identity", 2015).

Al Nahyan, noted earlier, that "He has no identity, does not exist in the present, and has no place in the future," recognizing that pro-development communities enjoy moral, ethical and knowledge values that enable them to progress and develop through the promotion of these values among their members. However, communities whose members practise and entertain anti-development values are more likely to suffer a decline in their development and remain backward-looking and unable to attain prosperity.

Cultural development needs several tools to be supported in the community. These tools need to be directed towards progress and societal advancement, otherwise, they can become tools of destruction, if their use is not directed or aimed at development and upgrading culture and behavior. The most important tool of cultural development that affects culture is education. Culture plays a major factor in shaping education, and in certain instances, it can even supersede children's formal education. More specifically, children's education may be the most effective mechanism for the transfer of culture, children (especially at a young age) learn religion, language, values, morals and basic components of their personalities, from their parents, teachers and educative community. They are establishing these elements, rather than simply replacing or reviewing prior knowledge. Cultural learning and cultural transmission take place formally and informally through home and school education, and folktales are key parts of the cultural substance that children acquire through home and school. Nevertheless there is also a chance that transmission of cultural content through some of the folktales may be inappropriate and not within the cultural index or milieu desired by the educating authority or the responsible adults guiding those children.

Not all folktales are appropriate educative tools. Though parents and guardian inherit folktales that are considered catalysts for cultural knowledge, misconceptions and mythical notions can be conveyed

simultaneously, most of the time not deliberately and unintentionally. Folktales may play a negative role in a number of ways; for instance if they carry stereotypical images or convey prejudice, portray fear or transmit aggression, carry anti-social meanings or convey unethical notions, model immoral deeds, proclaim racist and gender segregation symbols, or display manifestations of anger and violence, folktales need to enhance social development and ethical, moral values and positive behavior.

Boudinot (2005) indicates that: "The use of fear and violence in folk and fairy tales is a contentious issue that illuminates disparities of societal difference between those firmly entrenched in beliefs of righteousness and others who believe no harm is done by frightening children with folklore". Some people believe that children need to be shielded from all displays of violence, especially violence found in folktales, because children might model it and bring harm to themselves or others. Conversely, there is some supportive evidence from educators and sociologists that show fear and violence in folktales contributing to a safer and more educated society (Boudinot, 2005) by "vaccinating" children with small doses of these unpleasantries from the safety of a book. Whether this is seen as positive or negative, with roots in the oral tradition, folktales have provided a vehicle for sharing caution, phobias, fears, and values.

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ENHANCING CHILDREN'S CHARACTER THROUGH LITERATURE AS A PART OF EDUCATION

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Abstract

Literature plays a vital role in teaching values in the classroom. Literature is an authentic source to teach values to children in an easy way. Every student can learn the social aspects and human values by reading some novels or short stories or poetry or dramas. It is necessary to understand the importance of teaching values through literature in order to make learning an enriching experience for students. This paper examines the integration of values through literature in a critical perspective. It attempts to explore the impact of literature in imparting the values to human beings. The values are the integral part of a human to be able to live the reason behind the creation of a particular individual. Literary figures across the ages have registered the best of all the teachings in the history of the world. We could trace the values inherent in the literary works of all genres. Here in this paper I would like to zoom in the appreciation of values in the Children's Literature. Literatures on the whole have great diversities within it in understanding the society. Teaching moral values to children have become urgent need in the recent days. Literature is the mirror of society. Literature from time immemorial has appealed to students of all ages. Literature gives permanent happiness to anyone who reads with diligence and passion.

Keywords: Literature, Moral values, Character education.

Children's literature or juvenile literature includes stories, books, magazines, and poems that are enjoyed by children. Children's literature can be traced to stories and songs, part of a wider oral tradition, which 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 15th century, a large quantity of literature, often with a moral or religious message, has been aimed specifically at children. Despite the widespread association of children's literature with picture books, spoken narratives existed before printing, and the root of many children's tales go back to ancient storytellers. When we think of a children's story today, we probably think of it as entertainment, rather than as a tool for moral instruction. Even though the genre is defined by its audience, children and adults alike enjoy stories intended for children.

The intention of the early story tellers were to convey the values like love, care, honesty, peace, truth, oneness, service and so on. The prominent and most taught morals were about living a life together and helping the poor and being honest. In almost all the stories the wrongs were punished and good people were blessed. This we will be able to notice in the last lines, as "They happily lived ever after". So the motif of life had been clearly taught to the children at all point of time. The characters of the stories

are from all walks of life. The heroes always possess the righteous values that everyone should learn about. Here I would take you to closely examine the narrative technique and themes in Oscar Wilde's short stories viz, The Happy Prince and The Selfish Giant. In both these stories the Swallow, the Prince and the Giant are the embodiment of moral values that Wilde intended to convey to the society. These imaginary tales take root in serving the poor and loving all.

As we trace the history of storytelling to the children, the evolution of new techniques helped hand in hand running parallel with the growth of the technology. Nowadays the tradition of bedtime stories has been replaced by game show and mobile phones. Teaching values with the help of technology is a challenging task for the parents, teachers and society as well. People started to move towards segregated living where children fail to even have an idea about helping the poor. The unhealthy practices we have nowadays for which we ourselves are to be blamed.

Character education is the term used to describe teaching children about the traits that are essential to building good character. Character education has also been described as "the deliberate effort to cultivate virtue"; thus, character education requires deliberate planning.

There are also many other reasons schools should continue to teach character education. This type of character education program is also criticized for the

teacher's lack of knowledge regarding ways to change the student's behavior (Prestwich, 2004). Teachers may not have skills to help students understand how to change their behavior to demonstrate the incorporation a given trait. Furthermore, there may be a lack of character education at home and the inconsistency could deter the work of character education at school.

Children's literature is a great resource because it can be used to teach a variety of topics (Prestwich, 2004). Children's literature helps students begin to discuss and think about character education, but has been found that having discussions after reading the selected books can improve the books' effectiveness on the students' attitudes about character traits. The use children's literature has been beneficial in changing attitudes children have about their peers with disabilities because inclusion alone will not lead to a change in attitudes. Despite seeming to be a method, children's literature should be used to teach character education because "internalizing behaviors (e.g. displays of sadness or depression) were more common as well at the elementary and high school levels". Thus, teaching children to empathize and problem solve through literature selections that have specific morals may help to decrease the number of students who internalize such behaviors.

Literature can be a good way to teach character education because "literature lends itself to the teaching of specific moral dilemmas and the examining of specific character traits" (Prestwich, 2004, p.143). Students are able to empathize with the characters and understand character traits better than just being told information about each trait, also known as catharsis, or the connection between the reader and the characters (Prestwich, 2004). Literature can assist in discussing difficult topics such as incarceration, bullying, death, and abuse. Literature can provide students with emotional and social support for things they might also be going through; thus, the use of literature may be a useful method to discuss difficult topics. Moreover, therapeutic reading, can help students cope with emotions and problems they are facing because "expression through text offers readers of all ages the

opportunity to find solutions through the character and conflicts within a story, and thus within themselves" (Lowe, 2009, p.1). In addition, and perhaps most importantly, children's literature should be used to teach character education because picture books attract children, communicate ideas, and the visual images leave "the most indelible impression". The students often relate to the characters and pictures in these books rather than non-picture books, which adds to their effectiveness. The pictures aide the students in understanding the abstract concepts taught in character education stories, which is another reason why picture books are beneficial for teaching character education to young children. Furthermore, children are more likely to respond to storytelling because it is seen as a gift from the teacher. Thus, students are more likely to internalize and remember the lessons that they learn from these stories.

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Literature starts in delight but ends in wisdom. In other words, literature not only instructs but also delights. Literature helps students appreciate diverse cultures apart from their own cultures. Certain emotions like anger, greed, love, jealousy etc are universal. Once the students have absolute control over their emotions, it will help them in their professional lives also. In short, one can say that literature serves a dual purpose. It informs and delights at the same time.