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An Investigation of Learning and Unlearning in the Moral Science of Children's Literature

N.Vasumathy¹, Dr.V. Manimozhi², Dr. P.Arockia Nathan^{3*}

Research scholar, Bharath Institute of Higher Education and Research, Tambaram, Chennai, India¹

Professor & Head, Dept of English, Bharath Institute of Higher Education and Research, Tambaram, Chennai, India²

Associate Professor, Department of English, Faculty of Arts and Science, Bharath Institute of Higher Education and Research, Tambaram, Chennai, India^{3*}

Corresponding Author

Dr. P.Arockia Nathan

Associate Professor, Department of English, Faculty of Arts and Science, Bharath Institute of Higher Education and Research, Tambaram, Chennai, India

ABSTRACT: "Knowledge of letters is the key that unlocks the meaning of books". Books – the print literature – have always served their purposes. Literature primarily is created for entertainment. But this is not the true in all cases. Literature with general and broad objectives serves the pedagogical perspective and projects the didactic paradigm. Literature in any language has many objectives – i.e. moral development, entertainment, recreation, etc. Most of literary texts more or less impose their messages on readers. The printed/written texts can impact lesser than performing arts and other forms. Therefore the language in any literary genre has pivotal role in creating such educational impact among readers.

KEYWORDS: Learning and Unlearning, Moral Science, Children's Literature.

I. INTRODUCTION

Right from the outset of literary history, the point of teaching crowd has been apparent plainly. Through execution in dramatizations, they were teaching and being taught. Dramatizations were performed by the Greeks in old time, significantly for amusement reason yet they didn't prohibit the component of teaching their crowds for moral, social, social turn of events. Moral upliftment was at the top in their need list. Seth Lerer proceeds, "The prospect of young men claiming to be Homer's divine beings or legends might carry grins to present day faces, however to the Greeks these were the educative lines of force" (19). This was the time when training was granted to their next ages through exhibitions and conversations on those exhibitions.

Alongside the component of amusement through literature, the aim of instruction was charged up. Brain research demonstrates that a moral/moral idea can undoubtedly be shown through an intelligent, intriguing, creative practice. A straightforward story has ability to make somebody digest complex messages, particularly upright ones. Indeed, even a little story from old times can pass an illustration on through which a cutting edge kid should learn fundamental character qualities. The background of the proverb – 'What lies in the heart is also in the mouth' can be visible in this small tale as Lerer reminiscences,

An early Medieval Latin version has the wolf being instructed by a priest. The priest writes an A, and the wolf repeats the letter. The priest writes a B, then a C, and the wolf repeats them both. "Now put the letters together and make syllables of them," says the priest. The wolf replies, "I do not know how to make syllables." "Pronounce whatever seems best to you." So the wolf says, "It seems to me, these letters spell 'lamb' [agnus]." To this the priest replies, "Quod in corde, hoc in ore : what lies in the heart is also in the mouth." (47)

To engage and make sense of serious ways of thinking of life, moral stories were made, children's songs were sung, and sagas were re-told with absorbable jargon for simple comprehension by grandparents uncommonly grandmas at sleep time. Children of any age are told and retold various renditions of the stories with shifted insights and different examples. Those stories and literary pieces have been dissected and deciphered uniquely in contrast to age to age, occasionally. Indeed, even cultural stories end up being an extraordinary instrument to instill specific qualities among

audience members and perusers. Chatterjee and Gupta in their altered book *Understanding Children: Expositions on Children's Literature* stress that these cultural stories have "the component of wistfulness about them, a quality of a past, while at the same time addressing a bunch of values viewed as fundamental for the effective foundation of the country" (3).

Having a pedantic demeanor in children's literature, this more modest and 'lesstravelled' area of literature has forever been depicted as a device to teach, to support small personalities. Guardians select books for their children remembering the component of illustrations which their children will soak up in them through the perusing of those texts. Some way or another children learn significant examples through perusing and understanding those texts when they take them as their past-time movement or rather a bunch of books implied for their diversion and entertainment. Despite the fact that the determination of books is finished by children, the writers of such books play out their obligations of improving the texts with learning examples. Radhika Menon in her article "An Outline of Indian Children's Literature in English" writes,

No one needs to be ashamed to say that children's literature is didactic literature. Its intention is to make our children better, to instill noble ideals in them and to lovingly mould them into men and women of character. (1)

It is laid out that children's literature works for character working of its perusers overall and the children specifically. Menon supports this exceptionally fundamental reason for the class. Indeed, even today, the class has not moved a piece from this reason. Indeed, even in India, it is likewise seen that children's literature manages instructive rationale. With similar thought through perceptions, in *Contemporary English-Language Indian Children's Literature: Portrayals of Country, Culture, and the New Indian Young lady*, Michelle Superle attracts the image of the present children's literature India as a moralistic one. She asserts,

If one had to make a single observation about children's literature in India, it would be that its focus is on moral instruction. Whereas didacticism has long been discussed as one of the central components of children's literature in general and in India specifically. Literary historians and children's authors agree that the literature has always been and remains today primarily didactic. (20)

Parents and grown-ups select reading materials for children keeping 'didacticism' in mind so that by reading such books, children – tomorrow's responsible citizens – must inculcate values and ethics in them. To enable children moralistic, the texts deal with values and ethics. Various value sets are introduced to children through literary texts. Divine justice as it is termed in English literature is taught to children since very early age to make them believe that in their life ahead, they would see such happenings justifying divine justice which they have to expect and accept. After growing up as adults, today's children must follow in future that good ends in good and bad ends in bad. It is believed firmly that your karma (deeds) are rewarded or punished later in your life in any way. Such a moral concept can be rooted deeply among children through creative stories. Raffaella Cribiore recalls a small story in this regard who tells,

A son who killed his own father, fearing the law, took refuge in a desolate place, but when he reached the mountains, he was pursued by a lion. Since the lion chased him, he mounted a tree. But he saw a serpent lying on it and, unable to climb further, he was killed. The evil man never escapes from God, for the divine leads evil people to justice. (180)

The Karma hypothesis explains this heavenly equity idea. Through a basic story or a sonnet or any piece of literature, a storyteller can make sense of troublesome ideas of profound quality effectively and convincingly. It is likewise challenging to hypothetically make sense of such ideas. Obligations and privileges are dependably similar to different sides of a coin. With customary enthusiasm, journalists for children depict the actual components of conventional lavishness and feeling of obligations. For teaching values in children, the scholars for children take care to remember different subjects for their texts. These components incorporate customary qualities and obligations as Nita Berry, a history specialist of Indian children's literature, accepts, "Children's literature unmistakably offered data as well as diversion, and cultivated consciousness of custom and obligations" (177).

Regard for customs and culturally diverse comprehension among children stays the superb goal of children's literature even today. Social legacy is the wellspring of motivation for ages. Irregular House Word reference characterizes culture as 'the ways of behaving and convictions normal for a specific social, ethnic, or age bunch' (qtd. in Superle 21). A gathering ought to constantly be glad for its social legacy and uniqueness. Any culture or a general public is made of values it has laid out and polished upon. It is additionally essential for any individual from the general public to stay with its social principles too. Amit Dasgupta, in his article "Some time ago" represents the need of values comparable

to socialization process. He states, "Values assist us with becoming citizenry and socialization is the cycle by which we become citizenry" (1). Through composition for children, writers need to make perusers ('children') comprehend that they should act in socially and socially OK structure as we are social creatures. Any cultural culture portrays how that society mediates with its social side. Culture plays its own part in mingling a part. Yet, the partners should have feeling of its validity.

Understanding past societies makes an even nature for concurrence. The widespread and the particular meet up to make a story in which "perusers from the way of life will realize that it is valid, will recognize, and be certified, and perusers from another culture will feel that it is valid, will distinguish, and learn something of significant worth about the two likenesses and contrasts among us" (Howard 92). This cross-culture correspondence and understanding are fundamental components in the present throat-cutting serious world. Nowadays, data is accessible at the fingertips. Consequently, it is required to guarantee that children should learn, comprehend and rehearse multicultural cooperation.

India as an expanded nation has an extremely rich social legacy. From the North toward the South and from the East toward the West, it is enhanced with fluctuated societies. Indian children's literature in English has been portraying these different openings of and to life as far as social changes, multicultural servitudes, protections of legacy, social customs and convictions and so on. Bond inside the way of life and with different societies is fortified through the actual component of patriotism. Patriotism is a string through which individuals from various locales, various dialects, various races, various religions consolidate as a bond. An individual from a country ought to feel pride for his/her country's social and conventional qualities. A kid is shown such qualities through different modes, one of them is literature. Definitely, a country is constructed not on blocks and concrete but rather on its disappointments and triumphs, on its desires and accomplishments, on its excursion and objections. Subsequently it is a superb focal point of an essayist to make children mindful of this multitude of viewpoints. Public personality is characterized as a lot of past victories or disappointments and as a feeling of belongingness. Song Fox characterizes public way of life as "whatever social qualities a general public (or country) feels its individuals share that recognize it from different gatherings" (44).

India has no question a geological personality except for thought of a country is more social, and less political, more ethnical, and less topographical. Ashok's India was not quite the same as Akbar's India and both were unique in relation to English India and the present India. Children are the residents of the upcoming India. For a socially rich country, children are to be presented to every one of the parts of our way of life. Children should figure out their relationship with the country, its pride and legacy, its history and culture, its uniqueness and variety, its normality and customs. The obligations to enable children - the residents of the upcoming India - lie with all older folks, government, guardians and educators. To depict the obligations of authors for children in India, C. G. R. Kurup proposes, "The Indian distributors ought to play the game with their eyes on children who ere long will make the country" (21). It is additionally imagined that the distributors in India ought to comprehend the need of such books in the market so the hole can be limited by distributing and advancing books which manage Indianness. In his article "Profile of a Distributing House", Ravi Shankar encourages, "A need has been felt by guardians and educators and others related with children for furnishing Indian children with stories with Indian settings, having characters such as themselves, with desires and aspirations like their own" (260). Our children need to be propelled through our own patriot enthusiasm.

The need to show one's Indian-ness in children's stories developed monstrously postIndependence. With variations in patriotism and its significance, children's literature makes more trials in including such components. To make Indian children's literature in English more Indian, the consideration of nationalistic enthusiasm can't be disregarded. The writers of children's books and their distributors ought to zero in on consideration of Indian subjects, settings, characters, and on articulation of Indian issues, ethos, polish so such literature acquires fame and agreeableness. For nationbuilding exercise, the residents need to gain from an earlier time, take a gander at the present and execute from now on. Uniformity, clique and fraternity must be converged in this whole cycle so every individual can appreciate genuine autonomy.

Moreover, an Indian pundit and creator for children, Navin Menon immovably accepts that the Indian creators for children have been demonstrating their jobs by giving such works which make India as a unified, improved country. He attests, "it is gladdening to take note of, that India has fostered own special children's literature advances public pride and culture. This culture or the affection for it makes up the spirit of India" (Menon, "Children's Literature" 54). Numerous pundits notice and attest the presence of such Indian writers composing for children in English with introductions through culture, public pride and Indian-ness. To make literature more adequate, essayists use images, settings, treatment in their work which advance public character and improve public trustworthiness. The present books

need to consolidate ethics particularly patriotism, public uprightness, genuine feeling of enthusiasm, pride in country and its social legacy, and so forth.

Difficult work and assurance are two key variables which lead us towards progress. Kamal Kant Koner in *The Lost Insect* recounts a subterranean insect which loses herself back home and the illustration she learns simultaneously. She, being an insect - a notorious bug for difficult work and tirelessness - , shows us the way through her massive endeavors. One more essayist for children, Rabindra Nath Sahu in *The Illustrious Sweeper* tells a folktale, retold to help children, which gives the message that no occupation is humble; consequently we ought to have regard for both the work and the laborer as the sweeper, in the message, carries out his responsibilities with complete trustworthiness.

To associate the new age with the old conventional convictions, Amma used to say in the story *The Wilderness Medical clinic*

Do you have at least some idea why the squirrels in our nation have white stripes on their backs? Individuals say that one of the squirrels assisted Ramji with building an extension across the ocean to Lanka. Ramji was so thankful and moved by its motion, that he stroked his locaters across the squirrel's back and the stripes were made as a long-lasting imprint of his appreciation and gift. (Mukherjee 37)

Greek fantasies recommend thoughts of gallantry, as their legends are awesome. Abrahamic fantasies recommend benefits of submitting to power, following them totally. Indian fantasies bring out adjusting to conditions and various individuals, as we put stock in giving in for the others, forfeiting for all. This learning is additionally noticeable in a significant number of the books composed for children by Indian writers.

II. CONCLUSIONS

Jean Piaget's hypothesis of moral thinking gave a way to Lawrence Kohlberg for laying out the Hypothesis of Moral Improvement which causes us to comprehend that ethical quality beginnings from youth. Another scholars, underscoring on discernment factors, weight on contemplating the proper thing yet more on following up on it. In this way an essayist for children has an exceptionally enormous test and rather a greater obligation to remember virtues and morals for their work so that the present youthful age and the upcoming reasonable and mindful residents teach these ethical characteristics. Poile Sengupta appropriately says, "... while composing for children, one is more aware of it, as though every word that one composes should be weighed with the right qualities, the right importance" (141). Each word counts, each word matters after all it drives its peruser towards moral upliftment, social reasonableness, monetary strengthening. The targets of children's literature in India ought to do learning the ethical science through children literature.

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