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A Study of Universality of Indian Children's Literature

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ABSTRACT: Today's literature for children in India is more realistic and less idealistic. It is meant more to discuss contemporary issues and less to recreate mythological and epic stories, more to make the children aware of the world and its problems, for better future of the planet and less to put them in imaginative world. It is more towards logical understanding and scientific temperament and less towards magic and enchantment, more edutainment or entertainment and less educative and pedagogic, more psychological and less historical, more sociological and less political. This change and trend has successfully created a very different children's literature, an effective and diverse genre. This genre has initiated revolution among its readers which has helped them enlarge their vision and understanding of the world.

KEYWORDS: indian children, universal themes, literature for children.

I. INTRODUCTION

In this day and age of well mindfulness, a youngster is considered as a different substance. With all its uniqueness, it is a universe in itself. It is both a piece of the gathering but a person by its own doing. Kurup has properly called the youngster as "the harbinger of 'one world'" (21). There are numerous ways of teaching, to instruct, to shape children. One of the ways of instructing them is through literature, it shows children grave and serious examples in a fascinating manner and simple way. Numerous scholars have recommended that children ought to be shown various types of literature. It is likewise underlined that there ought to be children's literature that advances their own interpretation of customary stories and examines their issues. In an article named "Four Valid justifications to Involve Literature in Elementary School ELT", Irma Ghosn portrays that great literature gives "a rousing, significant setting for language learning", advances "scholastic proficiency and thinking abilities" and capabilities as "a change specialist" (178). At the point when a kid peruses a book implied for him/her, it is a palatable inclination both for themselves as well as their makers, it is an incredible achievement for the essayists of such books who have figured out how to reproduce what these children feel, insight and envision. Children have additionally demonstrated that they can find out the real story, understand the messages past the words and accept the truth from in the background. In such manner, Shelby Wolfe and Shirley Brice Heath in *The Twist of Literature: Children's Universes of Perusing* compose, The words, pictures, mentalities, standards, and logical inconsistencies of the text spring up a long ways past the genuine episode of perusing in new shapes and in different settings and readings of various books. We see here how the underlying perusing of a literary text surrenders itself to children's rehashing on the planet... . The experience of perusing lives on a long ways past the demonstration of perusing. (4)

In actuality, Rimi Chatterjee and Nilanjana Gupta in *Understanding Children: Expositions on Children's Literature* look at an oddity that "the literature delivered for children in any time really uncovers substantially more about grown-up distractions and fears than it does about the kid's" (4). The literature composed for children is generally composed by grown-ups, distributed by grown-ups, chose for children by grown-ups, purchased by grown-ups and condemned by

grown-ups while not very many jobs lie with children. At times, children don't peruse however their folks, seniors, grown-ups read it for children. At the point when it is perused for children, grown-ups may add their own translations, their own perspectives, attempt to legitimize what is great and what it ought to be, force their comprehension and learning on the audience members/children. Thus, it is an essential obligation of an essayist for children's books to deal with the interaction and their manifestations. Peter Hollindale in *Philosophy and the Children's Book* underlines, "It is in [the writer's] power (and might be his obligation) to suggest a superior world, reflecting not what is nevertheless what he trusts it very well may be" (15).

Children's literature fills some needs. The main goal of children's literature which incorporates the fundamental topic is moral advancement of its perusers. Radhika Menon in her article "An Outline of Indian Children's Literature in English" states, "Nobody should be embarrassed to say that children's literature is educational literature" (1). Being a pedantic literature, children's literature of any time advances learning life examples, underlines on making an ideal world, weights on character working of children. Seth Lerer additionally broadens a similar thought as he says, "The history of perusing is likewise the history of educating, and children's literature is a scholarly discipline" (8). The books for children shape the residents of the upcoming country. That is the reason soaking up quality and virtues in them is energetically suggested. Taking a gander at the situation from socio-political edge, Nirankar Dey Sewak in his article "Children's Literature in Indian Dialects" suggests,

Sometime the world will wake up and understand the imperative significance of books for children. What they read and their thought process long before they are ten is more significant in the forming of the sort of resident a kid or a young lady is to be, than later review and training. (14)

From Aesop's Tales to Harry Potter series, worldwide children's literature raises different issues, examines a few topics, discusses many subjects. It might change from instructing ethics to amusement, from training to reward, from adolescence propensities to orientation issues, from class segregation to solidarity in variety. Children wherever can relate to fear, boldness, trust, love, having a place, and the need to accomplish. They have all normal human inclinations like desire, interest, aspirations, creative mind, care, concern, graciousness, dread, outrage and so on. They display their sentiments in their silly habits and through honest ways of behaving. These books are framed over these fundamental underpinnings of life.

Late Indian children's literature in English is no exemption here. Current scholars attempt to consolidate those parts in their books for children keeping the necessities and assumptions for a cutting edge youngster as a top priority. These creators play and examination with novel thoughts and subjects to make the genuine environment of society in their works. Late Indian children's literature in English likewise manages this large number of components. Subsequently, it is a small of what the worldwide children's literature illustrates. Bipul from *Dear Dad* by Saikia, Amma from *The Wilderness Clinic* by Mukherjee, Parvati from *the Mud Child* by Rao and so forth are a few models which elaborate the component of learning and showing in everyday life. These texts and numerous other satisfy the goal of moral advancement of children effectively. In the radiance of these books for children, this literature ends up being the academic literature. A kid needs to glean some significant knowledge of virtues, moral things in a fascinating way. Later in this kind, the thought process of teaching children was moved to amusement and diversion. Navin Menon inspects the past and the present of Indian children's literature. According to he, With the center having moved from worry for training and moral improvement in children to the idea of perusing as a pleasant, engaging and fulfilling experience, more Indian distributors entered the field bringing about the Indian book world quick turning into a cutthroat market. (55)

He likewise enrolls a more extensive scope of subjects tracked down in late Indian children's literature. He reviews, "The creators have investigated pretty much every classification going from legends and works of art - retold to experience, dream, accounts of authenticity, both verifiable and historical" (66). *Younguncle* from *Younuncle Comes to Town* by Singh, *Gulabo Mousie* from *Begum Gulabo Mousie* and *Her Inflatables* by Zaidi, *Tylyl* from *Tylyl's Experience* by Dutta and so on are models which display the innocent inclinations like interest, honesty, perkiness, care and worry for other people. The new Indian children's literature in English is overflowing with a great deal of models which show the honest ways of behaving and blameless habits of different characters. Perusers/children generally will quite often track down their own universe of guiltless mischiefs in these books.

Moyna from The why Young lady by Devi, Mohini from The Evil presence on the Slope by Rao, Sophie from The Seven Slopes of Christmas by Lulla are a portion of the female characters who are canny, blameless, smart and fearless. They make their presence felt in the accounts. They address their orientation in this adapted world. At the point when Moyna addresses a female populace, she is likewise a portrayal of an ancestral gathering, Shabars. She is a picture of every oppressed gathering, a voice of the voiceless, an image of revolt and a method for diversion of class-less, orientation less world through schooling. However the subjects and issues are more connected with the grown-ups' reality, children's books likewise show their different perspectives and circumstances and end results. It is on the grounds that a kid needs to gain the things from their initial age so they can be major areas of strength for made reasonable enough to stand firm on these different issues. For the topics present in the messages, Navin Menon in his article "Children's Literature in India: The Evolving Patterns" states,

Their way to deal with the subjects is with regards to the immediate methodology grown-ups are involving these days in their relationship with their children. Furthermore, with children engrossing increasingly more of the grown-up issues, the 'happilyever-after' label has been supplanted by a more practical adjusting. (66)

At standard with the worldwide children's literature, one can find tales, creature characters, enchantment and experience in late Indian children's literature as well. A pixie Shikha from Another Day break by Baldev Singh tackles an issue which a lion makes in the wilderness. Chatpat, an underhanded monkey, from Lalita Bawa's Monkey and the Pencil makes a devilish depiction which later goes to be a savvy creature. Kumkum Somani depicts misfortunes of Chotu (a monkey) in Chotu's Misfortunes and examines the natural issues in exceptionally light temperament. The storyline in these texts is clear, straightforward with a fantastic end. A solitary story permits perusers to have different understandings and is subsequently charming to different age gatherings. The language in these books is viewed as simple and justifiable. As it is intended for children, it is very little elegant, neither with hyperboles, nor troublesome in appreciation. A specific measure of entertaining and unsurprising redundancy, rehashed linguistic designs are found which enhance the introduction of the topics. Outline is a recent fad in late Indian children's literature in English. It gives tastefully satisfying sentiments lucidity of ideas. Alongside outlines, pictures, pictures and beautiful show make the books more intelligible, charming. David Mitchell in his book Children's Literature: A Solicitation to the World makes sense of 'picture storybooks' as works "wherein the photos and the text are firmly entwined. Neither the photos nor the words are independent; they need each other to recount to the story" (87). In India, after the oral practices, the class has profound roots in distribution of comics. Balashouri Reddy in his article "The Job of Folklore in Children's Literature" centers the adverse impact of comics extraordinarily projecting superheroes which make brutality to demonstrate their powers. He remarks, Today the type of the children's literature which is dominating and pushing out what was conventional, is comics and spine chillers packed with delayed subtleties of viciousness and carnage. There is triumph most likely for the superman yet in that triumph there are no hints of vision and the humanism of days of old's literature. (78)

The present literature for children in India is more practical and less hopeful. It is implied more to talk about contemporary issues and less to reproduce legendary and amazing tales, more to make the children mindful of the world and its concerns, for better eventual fate of the planet and less to place them in creative world. It is more towards coherent comprehension and logical disposition and less towards sorcery and charm, greater edutainment or amusement and less educative and instructive, more mental and less verifiable, more humanistic and less political. This change and pattern has effectively made a totally different children's literature, a compelling and various type. This sort has started insurgency among its perusers which has assisted them with extending their vision and comprehension of the world. Manorama Jafa in her article "Children's Literature in India" draws the genuine image of late Indian children's literature as she checks, Trials with various styles, subjects, jargon, treatment and show, both with the text and visuals, have taken children's literature higher than ever and made it more appealing and testing to daring brain of its makers. (36).

II. CONCLUSION

We need to create a relevant, responsive, Indian, literary resource for our kids. We want to see our children capable enough to solve their problems with their understanding. We want to create a world which is not divided by any boundaries in the name of religion, gender, class, creed. We visualize a world of children which moulds the society in general and children in specific through moral development. We envisage a world where children are left as children where none is enforced to behave abnormally. Children's literature is a tool through which such world can be created. India is a witness to see this change through its long history of literature. Recent Indian children's literature has sung

the saga of all these themes and issues through its characters, stories, presentations, styles, language etc. This sung saga undoubtedly proves and supports the universality of recent Indian children's literature in English. The present of recent Indian children's literature in English is bright. Its future is brighter, shinier and more influential.

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