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## International Journal of Multidisciplinary Research in Science, Engineering and Technology (IJMRSET)

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# A Study of Peeping into the Past and the Present of Literature for Children's

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**ABSTRACT:** By understanding history of all forms of literary experiences, one can comprehend history of children's literature. Indian authors writing for children in English depict nationalism, cultural identity at priority to inculcate these essential values into children. According to Michelle Superle, "Signifying culture is an important task for Indian Children's authors". This remark by Superle endorses the cultural value in Indian Children's literature. "India can be said to be the cradle of children's literature". In India, the future of children's literature is bright as it deals with the current issues and affairs by experimenting with themes, imageries, styles, languages, subjects, etc.

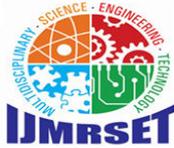
**KEYWORDS:** Literature, Children's literature, Past and the Present of Literature.

### I. INTRODUCTION

History is a recorded report about legends and antiheroes, delights and distresses, triumphs and disappointments, rituals and customs, victories and disappointments. It is a portrayal of progress or ruin of a culture, civilization or a whole race. It is a page of human life which makes sense of past successions and their results, their circumstances and end results. The learning and comprehension of history has acquired significance since the actual presence of humanity. History of humanity can be seen significantly through the history of writing as writing portrays what a general public feels and encounters. It is a sad remnant of what happens in its environmental elements. It's a clear depiction of extremely human life. Varsha Das, in her article "Cross-Culturalism in Indian Writing for Youngsters", states, "Writing not just reflects culture, it likewise shape culture" (45). This is the means by which writing capabilities. To shape culture is one of numerous targets of writing on the planet.

It is remarkably difficult to find and concentrate on the history of stories and in that sense, the history of oral writing. Following the history of literature is likewise extremely challenging. Individuals started talking and recounting stories millennia before they began to peruse, compose, and keep records. What's more, in any event, when they figured out how to compose, just a tiny gathering was equipped for perusing and composing, and these chose bunches were occupied with their own advantages, which had close to nothing to do with writing and its advancement and spread. With little effect and less in number, narrating and oral proficient existed.

The human life began for certain unpolished, muddled sounds and articulations which later went to be oral correspondence. Before composed practice, oral correspondence was at use. During that time, oral writing appeared. Oral custom is a type of correspondence where conventional qualities, social information, provincial and strict craftsmanship, ceremonies, customs and thoughts are sent, got, put away and communicated orally starting with one age then onto the next. The transmission of such thoughts is itself in oral custom wherein discourse or melody or folktales, anthems, serenades, composition or sections are utilized. Verifiable philological folklorists consider oral writing as a social curio which is of the idea of an endurance, though anthropological folklorists accept it as a



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contemporary impression of the way of life which can be viewed as a medium to look at, to investigate and to figure out the general public. Oral writing is an expansive term which might incorporate ceremonial texts, strict messages, stories, tunes, stories, sonnets, melodic classifications, cultural stories, fantasies, incredible adventures, maxims, tongue-twisters, word games, recitations, discourses of their legends, lords and rulers, life chronicles or verifiable stories. Folktale, a piece of oral custom, is an assortment of fictitious tales about creatures and individuals, of social legends, jokes, melodies, stories and even statements. It is a portrayal of culture, which has passed down verbally from one age to another. It is otherwise called society writing or oral practices. These accounts were implied not exclusively to give diversion and reward yet additionally to pass on virtues and social inheritance. It very well might be a sporting action by terrific guardians at sleep time or at recreation.

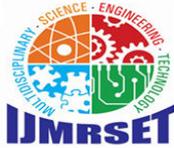
### II. PAST OF LITERATURE FOR CHILDREN'S

Literature for children works toward social seeing as well. The children's literature in printed structure started precisely after the immergence of the print machine. After the creation of the print machine by a German designer and printer Johannes Gutenberg in around 1450, another hypothesis in distributing books was opened up for grown-up literature. Later books for children also were made accessible on paper structure. English ambassador and researcher Sir Thomas Elyot's *The Book Named the Lead representative* (1531) and Roger Ascham's *The Scholemaster* (1570) are the instances of books which give illustrations in appropriate way of behaving and graciousness to youngsters.

John Comenius' *Orbis Sensualium Pictus* is for the most part viewed as the principal children's image book. It previously showed up in 1658 as a German/Latin reading material and was a prompt achievement. It changed Latin guidance, a need in a general public in which Latin was as yet the language of grant. Afterward, the English variant showed up in 1659. With the ascent of Rigidity in the seventeenth 100 years, much accentuation and high worth were put on the demonstration of perusing. The Puritans immovably accepted that the Holy book ought to be open to everybody accordingly they accentuated more on perusing of the Book of scriptures and other strict books. Alongside the Good book, they likewise underlined on schooling overall as it guaranteed material achievement. Puritan children utilized different textbooks. The most well known textbook was the *New Britain Preliminary* which, first showed up in around 1690 and went on paper in some structure or one more until 1886. The book was one of the longest-lived school texts in American history thriving from around 1690 to 1830. Expected to show the children of the early Puritans how to carry on with a faithful and devout life, the book is pedantic through teaching. Also, the book's pictorial show with rhymes urged children to learn with energy. For educating 'M' (letters in order), the book specifies 'The Moon gives light/In season of night' with an image of a Moon. Such an informative material and an approach to showing make the growing experience simple and fascinating in any event, for the present ages. It deals with the mental sayings of instruction. This is an illustration for children's books scholars that they ought to consolidate such components through which certain things can be educated to children in persuasive way.

One more effect on children's literature during the period was the English savant John Locke (1632-1704) who contrasted the personalities of small kids and clean canvases 'clean slate' ready to be topped off. As per him, it is the obligation of an educator or a tutor to compose something valuable and commendable on it. Here the scholars can exploit topping off the 'clean slate' which can assist children with developing. On similar saying, the essayists for children are likewise expected to write so that can assist children with engraving values and advancing perpetually to them. With these effects on children's literature in seventeenth hundred years, English children likewise kept on adjusting specific grown-up works of literature. In one wide sense, these fictions were additionally youthful grown-up literature. John Bunyan's *A Pioneer's Advancement* (1678) recounts the narrative of a man's excursion to Paradise. However this is a grave story for adults, youthful grown-ups and children were without a doubt captivated by the unpleasant beasts that attempted to stop him on the outing to the strict happiness of his protected appearance in Paradise. Daniel Defoe's *Robinson Crusoe* (1719) is a wreck experience story savored by children right up to the present day. One more was Jonathan Quick's *Gulliver's Movements* (1726), an amusing travel fiction retold occasionally for children and reproduced as motion pictures as well. These two turns out initially for grown-ups, were enormously well known among children in the mid eighteenth 100 years and even today. In current times, many movie chiefs dared to embrace these accounts for their movies and were effective in passing subtleties of the messages on to their crowds.

It was John Newbery (9 July 1713 - 22 December 1767), a smart English book shop, who very first estimably advanced children's literature. His books were to a great extent assortments of stories and sonnets by different essayists (for the



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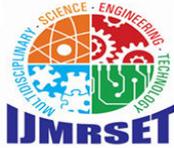
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most part mysterious). His distribution *A Little Beautiful Wallet* (1744) is one of the principal distributed children's books intended to engage as well as to instruct children. Jan Susina, in her article, "Proofreader's Note: Youngster Lit(e): The Simplifying of Children's Literature" says, "Newbery's virtuoso was in fostering the genuinely new item classification, children's books, through his successive commercials ... also, his cunning ploy of bringing extra titles and items into the body of his children's books" (2). Definitively thus, Newberry is viewed as 'the Dad of Children's Literature'. Additionally, he likewise upheld and distributed crafted by Christopher Brilliant, Oliver Goldsmith and Samuel Johnson. However, he significantly works for children's books. Later in 1922 Frederic Melcher laid out the yearly Newbery Decoration for the most recognized book composed for children in US in the recognition of John Newbery. Newbery's stories appear to be instructional today, however were famous and appreciated by children of the eighteenth and nineteenth hundreds of years. These accounts portray an image of the existence where a kid rises or falls relying upon his/her personality. A large portion of his accounts concern a highminded vagrant who is innovative, and hence in the end becomes prosperous. They tell the existence of the vagrant from adolescence to adulthood, to delineate prizes and disciplines related with "great" and "terrible" conduct and defend the standard of heavenly equity.

Aside from John Newbery, one more impact of the French rationalist Jean Jacques Rousseau (1712-1778) was clear during the eighteenth century which brought forth notoriety of children's writings in current age. Rousseau had confidence in moral turn of events as children's literature saw the impact of ethical quality on it through Rousseau's lessons. His adherents composed instructive and moralistic books to show children how to be great and appropriate people. Newbery additionally added to it as one of his renowned stories was *Little Prude* (1765) which showed Rousseau's effect. In contrast to Locke, Rousseau, then again, stressed children's self-government in their turn of events. Rousseau focused on that children develop at their own speed and see the world in their own terms and casings of reference. As far as he might be concerned, youth was the language of the "respectable savage," for example the greatest possible level of type of effortlessness and guiltlessness. The pedantic component in children's literature went on through the mid nineteenth 100 years. With these components, the restoration of the old folktales from the rapidly blurring oral practice was likewise noticed. In 1729, *Stories of Mother Goose*, initially retold by Charles Perrault (1628-1703), was first deciphered and distributed in English. Later in 1791, John Newbery's replacement, Elizabeth Newbery distributed the primary children's version of the *Center Eastern Stories* from the *Bedouin Evenings*, highlighting *Sindbad the Mariner*, *Aladdin* and his light, and others. This work is considered as a success creation in the space of children's literature.

In the later Victorian Age, the children's literature started breaking the chains of moral teaching and moved towards 'engaging' stories for children, stories with the component of entertainment and reward, diversion and excitement. The fortifying of the nuclear family, fast advancement in innovation, ascent of the situation with ladies, development of far reaching instructive open doors and so forth made the main Brilliant Age of children's books during the Victorian Time frame conceivable. In the final part of the nineteenth 100 years, children's literature was overwhelmed by the young men's or experience stories and by dream stories. *Alice's Experiences in Wonderland* (1865) by Lewis Carroll saved every one of the standards of writing for children to the side. This book is an uncommon fictitious work loaded with wonderful gibberish and parody and rejected of educating, academic pith. It is normally viewed as the primary significant work for children that totally broke the obligations of teaching. This book has assisted small children with making their fantasyland, their own wonderland. Dream was conceived and used to improve children's literature here. Numerous other dream works like *The Princess and the Troll* (1872) by George MacDoland, *The Story of Peter Hare* (1901) by Beatrix Potter, *Peter Container* (1904) by J M Barrie and so on are incorporated as most sparkling works during the age. Children can obviously connect with this book on the grounds that very much like Peter, children are many times cautioned by their moms not to take part in devilish ways of behaving very much like going close to McGregor's nursery of vegetables. A great many people in the Western world are know about the essential substance of Peter Skillet's undertakings in *Neverland*, as they have been acquainted with the story through different film and television transformations that have been made consistently.

Numerous different scholars acquired notoriety and name as essayists of both dream and sensible stories. Rudyard Kipling tried different things with a wide assortment of classes for children. In 1894, he distributed *The Wilderness Book*, an assortment of imagination stories set in India, highlighting *Mowgli*, a kid who partakes in an exceptional relationship with wilderness animals. Edith Nesbit made dreams like *Five Children and It* (1902), *The Phoenix and the Floor covering* (1903), and family experience stories like *The Narrative of the Fortune Searchers* (1899). The period between the two Universal Conflicts (1920-1940) saw the impression of the requirement for get away from felt by the grown-up essayists. It additionally made an effect on children's literature. Amidst this strife and strain, the customary



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children's literature was seen as having dream, creative mind. One more well known work during the time was Winnie-the-Pooh (1926) by A. A. Milne. It turned out to be monstrously famous as a result of its engaging toy creatures introducing different experiences. An extraordinary essayist of authenticity and idealist in demeanor was Arthur Ransome whose Swallows and Amazons (1930) and its eleven spin-offs unfurling the undertakings of the Walker children and their companions on their late spring occasions participated in different open air exercises is one of the noteworthy works.

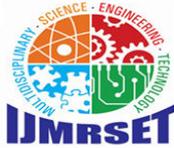
The 1940s have been regularly depicted as the start of another period in children's literature as it has been portrayed by expanded authenticity, consideration of social practices and monetary patterns in fictitious stories, territorial stories with bona fide foundations and contemporary subjects. One of the vital authors due to her marvelous result and gigantic prevalence is Enid Blyton (11 August 1897 - 28 November 1968) (otherwise called Mary Pollock) who composed more than 600 books. Among them, she composed 37 books in the year 1951 alone. She is in the main 10 all-time hit records as more than 600 million duplicates of her books have been sold. Her works have been reprimanded for their impossible plots, their unsophisticated jargon and unsurprising perspectives. Running against the norm, these qualities might be the purposes for her huge notoriety as an essayist for children. In her extra time she started writing different children's accounts. She tested to compose stories with various subjects, from regular plant science books, scriptural stories, a worked on rendition of Pioneer's Commitment, to the Popular Five series and the Noddy and Enormous Ears stories. Her most memorable stories were distributed by George Originality and her acclaim developed through the prominence of her accounts in the children's magazine 'Radiant Stories.' Her most popular work was The Wizardry Distant Tree (1943). Her books were questionable among artistic pundits and curators. For an extensive period, certain libraries would decline to stock Enid Blyton's books - notwithstanding solid interest from children themselves. However, her works probably won't have contacted the levels of literature, her books were without a doubt exceptionally famous among children. Her books have made a monstrous effect on the class of children's literature from one side of the planet to the other.

Indeed, even after The Second Great War, an emotional change in the demeanor toward children happened with the distribution of Jean Piaget's examinations in youngster brain research, propels in youth schooling by Maria Montessori, distribution of The Presence of mind Book of Child and Kid Care by Dr Benjamin Spock. During the time, various series showed up in the beyond fifty years that have remained top choices of children. These books incorporate C S Lewis' Narnia accounts, Mary Norton's The Borrowers (1952), Lucy Boston's The Children of Green Knowe (1954) and series and so forth. Harry Potter series by J K Rowling acquired colossal outcome in the contemporary time however the books in the series elaborate wizardry and charm awesome. The world has later tracked down these accounts as variations into blockbuster motion pictures. Harry Potter books advance through their characters, love, boldness, independence, the significance of family, and resilience of those unique in relation to other people. Harry and his companions learn through their undertakings to trust themselves and worth each other. The actual text fills its needs through its portrayal of different temperaments of a youngster mind. These books have made a defining moment for late children's literature.

### III. PRESENT OF LITERATURE FOR CHILDREN'S

In the recent canvas of children's literature in English in India, there are many names to be discussed. Shashi Deshpande is a name which requires no introduction. She has written four books for children. They are The Narayanpur Incident, A Summer Adventure, The Hidden Treasure, The Only Witness. The Narayanpur Incident (1995) talks about the Quit India movement of 1942. A group of children from Narayanpur dare to confront the police during the movement. Sudha Murty from Karnataka is an M.Tech. in computer science and teaches the subject to postgraduate students. She is a prolific writer in English and Kannada. She has written nine novels, four technical books, three travelogues, two collections of short stories, and three collections of non-fiction pieces. For children, she has written The Magic Drum and Other Favourite Stories (2006) and Grandma's Bag of Stories (2012).

As a very new trendsetter, Shanta Rameshwar Rao has presented many books for children. Her The Demon on the Hill (2010) is about an intelligent small girl who kills the Demon cleverly. The entire story is given in verses. The Mud Baby (2008) is a magic story in verse of how Ganesha was born. The Matsya (2008) is a story of a tiny fish in the huge ocean and is taken care of by Manu, a fisherman. Later in the story, Matsya returns to save Manu and his family, and all the people and animals in the world from drowning. Her stories are in verse form with melody and rhyming patterns. All her works come with colourful and attractive illustrations. Another writer of eminence in the field is Pratibha Nath



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whose *The Hare in the Moon : Tales of How and Why* (2012) is a collection of such stories that explains the mysterious aspects of nature. Vandana Singh is a very new and young name in the list. Her profession is Physics, but her passion is writing. She has written two books having an imaginative character called Younguncle. Her books are *Younguncle Comes to Town* (2004) and *Younguncle in the Himalayas* (2005).

Urmila Mahajan's first work of fiction *My Brother Tootoo* (2010) shows her zeal in writing for children. Being a teacher, she likes to work on imaginative stories that are strongly connected to reality. Champa Tickoo has achieved name and fame by her writings for children. She has many books to her credit. Name a few, *Paro Anand for I'm Not Butter Chicken* (2011), *Saroj Mukherjee for The Jungle Hospital* (2005), *Pooja Lalla for The Seven Hills of Christmas* (2010), *Manoj Das for Legend of the Golden Valley and The Fourth Friend* are mostly read and appreciated for their treatment. Mahasweta Devi is a wellknown writer in Hindi apart from being a social activist, she writes about tribals and their questions. Her *The Why Why Girl* (2003) talks of a tribal girl Moyna and explores issues like gender sensibility, empowerment and class issues, quest for learning, curiosity etc.

Though children's literature has become a trend in contemporary India, there is a misconception that children's literature in English is mostly read by higher middle class students or English medium kids only. Mohini Rao in her article, "Children's Books in India: An Overview", talks about the benefitted and target group of children's literature in English. She draws the actual picture of what is visible in terms of readers. She says,

(Indian) Authors of children's books in English have a different readership – their target reader is the child from the upper strata of society, convent educated, in whose family English is the main language of communication. Children who go to English medium schools and belong to rich or the upper middle class are more favourably placed. Not only can their parents afford to buy books for them, they are more aware of the importance of reading outside the classrooms. (71)

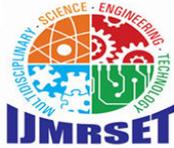
As per the picture depicted here, the reader group is the elite one which comprises of children of highly educated and rich parents. In comparison to popularity of other genre in India, children's literature in English still needs a long way to establish it as an effective genre, though much has been done so far for its reach and spread. According to Chatterjee and Gupta, there are many reasons for children's literature in English being not so popular as it should be as a genre in general. They say,

It is arguable that the slow development in children's literature at the hands of modern writers in Indian languages is a result both of neglect by regional publishing industries which regard adult literature (except for textbooks) as more profitable, and of public perception which sees textbooks as fit reading for children and storybooks as 'distractions'. (15).

Though in India, this category of literature has established its roots deeply, somehow it is also visible that it has not been accepted by public so enthusiastically. Parents usually select the reading materials for their children so it is also a great responsibility of parents that they should select them with utmost care and concern. As children's literature is not popular as expected, parents are equally responsible for not motivating their children to read original writing for children. On the contrary, Deepa Agarwal convincingly argues that parents should not be blamed entirely as the entire market situation is not favorable for the growth of children's literature. She stresses that due to the market scenario, the growth of children's literature is not as per expectations.

Children's books are seldom reviewed in newspapers or magazines, nor are their writers given any kind of exposure in the media. Publishers too either lack resources or feel it is not worth their while to promote such books. Reading promotion programmes, which could disseminate such information, are scattered and remain ineffective. (11).

One more extraordinary inquiry lies in understanding children's brain science by grown-ups who compose for children. "Before you show John, you ought to learn John" is an extremely famous saying of training. Experimental writing is one of the media of training. Normally, children have their own viewpoint toward everything and everybody. Literature composed for children is seldom composed by children. The grown-up essayists discuss the whimsical contemplations of children, within universe of a youngster's mind. In Antoine de Holy person Exupery's *The Little Sovereign*, a little youngster drew pictures and showed them to the adults to see whether they could be terrified. However, their response caused him to understand that grown-ups wouldn't be scared on the off chance that they see a drawing of a cap. The kid



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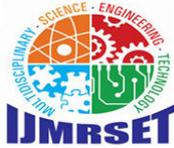
redrew the image, showing a boa constrictor processing an elephant inside it yet again he bombed as he clarified the image for everybody. As the adults were not dazzled, he surrendered a profession as a craftsman. According to he, "Comprehend see nothing without anyone else, and it is tedious for children to be until the end of time making sense of things for them" (3). From writing books for children to choosing books for children, grown-ups play significant part and obligation. In the event that the choice isn't done as expected, the antagonistic impact can be capable on children, its perusers. While writing or choosing a book for children, the guardians and watchmen specifically and grown-ups/adults overall pre-look at children's necessities, assumptions, assets and shortcomings and so on. These grown-up worries are apparent in practically the greater part of the children books.

### IV. CONCLUSIONS

The gradual rise in publication of children books is evident to prove that the future of the genre is bright. It is also felt that reading of children books should be brought out of the education domain. The contemporary Indian children's literature in English is full of energy, conviction, ability to change and entertain. These volumes for children have capabilities to be universal in terms of themes, treatment, creativity and originality. Now, ".....many Indian children's authors imagine a multitude of improvements upon reality, all of which position child characters as powerful agents of transformation" (Superle 7). Sudhir Kakar in *The Inner World – A Psychoanalytic Study of Childhood and Society in India* makes a detailed analysis of the development of the Indian child in history and literature.

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