



THE INFLUENCE OF INDIAN FOLK TALES IN AMERICAN CHILDREN'S LITERATURE

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ABSTRACT

This paper ascertains that the symbols of India in American children's representations in their books which interprets the fundamental imageries of the Indian immigrates and its influence on children's identifications. This analysis explores the vital characteristics like headings, pictures, and transcripts. This discovers the identification of an established principal subjects: landscape and wildlife, scarcity and adversity and facetiousness and corporate intellect perspicacity. It is to suggest that Eurocentric magnificent principles sustain to enlighten the origination of Margin, gender, and nation in U.S. children's books. Indeed, the books analyzed maintain popular expectations about India, dictated by colonial stereotypes, the embarrassment in forthcoming multiculturalism in America, in addition to the concept of the "further" communally, temporally, and spatially detached from the "here and now." The precarious research in the children's books affirm the view of a one-way history of advancement, expansion, and innovativeness of Western society in their destructive reflect descriptions, immobility, underdevelopment, and custom in the "other" world, in the case of country like India.

KEYWORDS: Children, Literature, title, tales, the Brahmin, wildlife.

INTRODUCTION

This paper is projecting the pictures of Indian well known adventures where it had impacted in the genre of American Children's Literature. The incredible researchers Thomas Moore and Louise Derman set up that as children induce to grasp the change among "here" and "other places," whereas the children start to realize the dissimilarities of all categories. Because of globalization, at present it becomes more vital for children to acquire about other people, places, and methods of doing things. When a child reads about other children in a different land and context, he/she gets the prospect to expose a part of that culture. For the children of the new generation in the U.S., there is thus a need to perceive the assorted variety of societies and languages that exist surrounding them. This paper also explores whether there is an underlying Euro-American ideology at play in texts and illustrations appearing in U.S. children's literature about India. The question that is important for this situation is what picture of India is getting to be available to American children as they are growing up? How does this image shape the child's observation about India and Indian individuals? Terrell clarifies that the specialty of cultural stories specifically is exceptionally prevalent with publishers. Surely, many researchers today feel that folk writing, the collected and interpreted oral stories of individuals, might be one of the fixings fundamental for children to discover reading books a delightful experience. It is subsequently important to comprehend what sort of folk literature is available in a particular country, for this case India, from which publishers and writers in U.S. pick and adapt. In India, there are three kinds of stories, the Hitopadesa, the Panchatantra and the Jataka written in classical Sanskrit that are even today proceeding to pull in the attention of storytellers in the United States of

America. In thinking about how children's books can mirror the way of life of a general public, Linda K. Christian-Smith and Michael W. Apple repeat that books are cultural artifacts that are "vital vehicles for thoughts" (5). The sort of children's books that are out there does not really mirror the totality of choice of the U.S. society but, rather, it demonstrates a social domain that is both constructed by philosophies, in turn, develop characters. The procedure winds up in sustaining or preparing a specific picture of races, ethnicities, or certainties about other nations. Radhika Parameswaran finds that there are issues of authentic politics in narratives and discourses that have global audience, that is, children's books that represent other nations do have global audience. She discloses that postcolonial ways to deal with race, country, and social portrayal in these talks uncover that they are altogether tied down to the beset authentic talks of Euro-American colonial advancement. The lands and people "out there" are definitely "othered" with the goal to create an idea fundamental to colonial discourse.

INFLUENCE OF INDIAN FOLK TALES IN AMERICAN CHILDREN

It is essential to comprehend that India has been a part of this category, the "Rest," allowed its 200-year long history of oppression by the British, the "West." US-Americans are taught in an explicit social and political atmosphere without adequate chances to explore matters of multiculturalism and diversity. Obviously, the idea of multiculturalism needs to settle in a long time before it is fused in its actual soul in children's writing and Henry Giroux, for example, hypothesizes that U.S. teachers more often grasp the abhorrence for the numerous cultures that are directly to be found in the U.S. and, that they promote wildly cultural consistency. This state of mind proceeds with today in post-9/11 U.S. society, one that has turned out to be considerably more incredulous of "other" cultures.

It might be contended that the rationale of not presenting complex social orders like modern India, and rather adhering to the age-old folk tales dependent on ancient tales and history, is perhaps an information practice by the parents with the aim to make it simple for their children to understand the idea of this nation called "India." Talking from the experience as children's book publisher and author in India, Sandhya Rao mourns that Western publishers regularly decline to publish books that don't have depictions that meet "their" image of "India." Edward Said clarifies the phenomenon of Orientalism which in turn can throw light on discernments about India. He claims that Orientalism characterized Europe's self-image and that it had less to do with the Orient and more to do with "our" reality.

The timeline of the books is of specific significance in light of the fact that amid this decade India was experiencing irreversible. The essential categories that rose amid the analysis were the books' substance about nature and wild creatures, spiritual hermits, poverty and hardship, and wit and common sense wisdom. The subject of nature and wild creatures keeps running over every one of the books. It examined the two sections - "nature" and "wild animals" - independently yet categorizes a similar classification. For surprise every title, every illustration and narration, there is some reference to nature. In a few books, for example, In *The Heart of the Village* (Bash) and *RikkiTikkiTavi* (Kipling) it has been projected in an exceptionally domestic, while in the others an extremely thick, forested picture of nature has been painted. In some, there is the tenacious sun beating down on individuals and creatures alike (Hodges, *Hidden in Sand*), while in others there are difficult mountains (Newton, *The Stonecutter*) or antagonistic wildernesses and environment (Souhami, *No Dinner: the Very Hungry Lion; the Crocodile and The Monkey*). In *The Monkey Bridge* (Martin), nature gives off an impression of being far off yet ever present like a substantial piece of one's very existence. Notwithstanding when a town is depicted, as in *The Sanyasin's First Day* (Shank) where a residential area of Kerala (a state in South India) is delineated, the first and last page has pictures of thick forests. It seems as though nature overruns each part of life in India. The desert is likewise depicted in *Hidden in Sand* (Hodges) as a pitiless part of life that individuals need to manage everyday in their lives. The whole story of *Once a Mouse* (Brown) is happened in the woodland. With for all intents and purposes no trace of a nation that has rich architecture - in spite of the fact that in *Count Your Way through India* (Haskins) there is an image of the Taj Mahal - brick houses, present day structures and even skyscrapers, the reader is persuaded that peoples live very close with nature. The symbolism that rings a bell is that of a

people who are backward to the point that they are living at the mercy of nature. Living in the groomed, sorted out natural settings of the U.S., the nearness of nature in which it has been portrayed in these books evokes an alternate image of a land far away, of a people who are a long way from civilization as they probably aware it, of a place very dreadful from their point of view.

The most generally utilized animal symbolisms are those of cow, elephants, jackals, monkeys, snakes and tigers. The creatures are quite often hiding out of sight, startling people and posing a threat in many occasions (*The Hungry Lion*, *Wolf*, *The Tiger and the Brahmin*). Now and then, the animals are establishing strategic maneuver through wit and wisdom. Hardship and poverty are additionally touches almost all the tales. Each and every story is stuck on this issue. In *The Stonecutter* (Newton), the man polishes stone after cutting it from the hard mountain; in *No Dinner* (Souhami), the elderly woman needs to go to her granddaughter's home to eat something to put on some weight; in *The Sanyasin's First Day* (Shank), the sanyasin trusts that somebody will show some pity in order for him to eat; and in *Hidden in Sand* (Hodges), the common people need to cross the desert for trade or else die on in starvation. The content of the tales showing up on the first page of the books and sometimes at the very beginning of the tale are striking in their portrayal of poverty: "There was at one an old woman who inhabited the edge of a big forest with her little puppy. She was so bend and fragile that she was nothing yet skin and bone" (Souhami, *No Dinner* 2); "It was the sanyasin's first day. ... He had given away all that he possessed to lead the holy life of a sayasin, to do nothing but pray, and walk from town to town dressed in orange, begging for enough rice to fill his bowl. ... 'Goodness, please,' he implored, 'let somebody put rice in my bowl to give me something to eat'" (Shank, *The Sanyasin's First Day* 2-4). Words like "poor," "simple," "thin," "begging" are utilized over and again bringing about a picture of hardship and poverty. The issue of poverty and starvation portrays a picture of an Indian with a very little economic prosperity. Rather than hardship being depicted as a constructive trait which drives youths to learn the value of diligent work and determination, the books delineate hardship as a lifestyle without choices, as something peoples are compelled to do. The illustrations are much additionally telling. The pictures of an moving (*The Sanyasin's First Day*, *Count Your Way Through India*); the individuals are appeared to have thin and lined faces, fragile structures (*Count Your Way Through India*, *In the Heart of the Village*, *Hidden in Sand*, *The Monkey Bridge*, *No Dinner*, *Once a Mouse*, *The Sanyasin's First Day*, *The Monkey and the Mango*, *The Very Hungry Lion*, *The Tiger and the Brahmin*); the surroundings are mostly exposed (*No Dinner*, *Once a Mouse*, *Hidden in Sand*, *The Monkey and the Mango*, *The Tiger and the Brahmin*, *The Stonecutter*); people are exposed functioning day in and day out with little time for relaxation (*In the Heart of the Village*, *Hidden in Sand*, *The Monkey Bridge*, *The Stonecutter*, *The Very Hungry Lion*, *The Sanyasin's First Day*); and no present day amenity is anywhere in view (*In the Heart of the Village*, *Hidden in Sand*, *No Dinner*, *Once a Mouse*, *The Monkey Bridge*, *RikkiTikkiTavi*, *The Monkey and the Mango*, *The Tiger and the Brahmin*, *The Stonecutter*, *The Very Hungry Lion*). However, the colors used are either very dull with shades of black and grey widely used, or, they were bright to the amount of being flashy and dazzling symbolizing the unusual, the intriguing. So inflated is the discourse of hardship and poverty in these children books that it becomes a dream of poverty and it appears the poor have been placed deliberately in order to elevate the rich lifestyle of the children and other people existing in the United States. Most Indian tales are healthy with common sense, humor and wit. This is possibly one of positive ideas that are produced about Asian Indians in the children's books. Nevertheless, it is significant to make the difference that wit is rarely favorable to wisdom. It is more habitually professed as a means of power-play and strengthening. In *The Tiger and the Brahmin* (Gleeson), the jackal saves the Brahmin from the starving tiger and as a way of showing gratitude the jackal, the Brahmin says "You teach me a lesson that I haven't found in my holy books" (29). The suggestion is that even the Brahmin admits how cunning is better than knowledge from Holy books. The text continues more explaining, "The Brahmin, he continued studying the Holy Scriptures. But he survives the rest of his life a much wiser. As an outcome of the cunning of the jackal and the treachery of the tiger, the Brahmin had erudite the ways of the world. For in India, everything has a purpose" (Gleeson 31)."

CONCLUSION

One of the critics Parameswaran finds in her study that new media keep on reproducing the various leveled relations of gender, race and nation expressed in Euro-American colonial ideologies. In discourse of the Western, far reaching, and onerous social orders, India is yet distinguished in its frontier symbol. Popular belief about India as communicated in the discourses that shows in U.S. children's literature seems to be absent to the new substance of the nation. It rather holds overhead the cliché picture of the nation as a fascinating, different, "other" culture only to be envisioned in the domain of the fantastic through interpretations of its folk literature. Clare Bradford sees that there is very little possibility of perceiving a nation after "the end of domain,' so persuasive and influential are the impacts of imperial rule on its former colonies" (216). After India's opportunity from the Queen's rule, Western literary senses about India are still covered inside a consoling shell of forswearing and "soft" supremacy that confines them from portraying the nation in its true magnificence. In spite of the fact that researchers demand recognizing folk tales from remote cultures as a way for helping young readers to comprehend the individual dimension and the standards of a culture, and in the meantime lessen generalizations about that culture, it is hard to perceive how this can be achieved by portraying a culture just through the genre of folk stories, as is the case with portrayals of India.

The titles, the representations/pictures, and the narratives of the stories demonstrate that the course of events of the tales is quite dated and events are unfurling a long, long time back even if they were generally written during the 1990s. There are extremely constrained representations of how individuals in India live today. Thomas Luckmann accentuates that the play of dialect has the transcendental power to "make present" an assortment of objects that are spatially, transiently and socially missing from the "here and now."

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