CHAPTER-4

INFANT, FANTASY AND CREATIVITY.
USE OF LANGUAGE, SYMBOLS FOR THE
DEVELOPMENT OF CHILDREN.
THE DREAM OF CHILDREN AND NEED OF
FAMILY.
Chapter - 4

Infants, Fantasy and Creativity:

Infants, fantasy ie their imagination or the power of mental image which are the fanciful design plays a major role in development of the personality. **Ability to produce something new, through imaginative skill, is a new solution to a problem, a new method or device is creativity.** It refers to a richness of ideas and originality of thinking it is the creativity. Studies have shown that highly creative people have a strong interest in apparent disorder, contradiction and imbalance which seem to perceived challenges. Such individuals may possess an exceptionally deep, broad and flexible awareness of themselves.

The investigation of the nature of the child has contributed enormously to our understanding of the relationship between literature and life. The study of infant fantasy and the role of this is the development of the personality, of the reality sense and of a personal culture. Culture is seen as taking a foremost place in human makeup and especially in the development of the child as he moves from play to the language of rich cultural. This study of the nature of
the child has contributed enormously to our understanding of the relationship between literature and life.

A small poem written by a girl’s sad imagination, tells about the time she spent with her younger brother. A poem which ends with death of a sibling

Good time

This we had with my brother Ian

He's small and annoying

Do you know
He bossed me about
Saying, 'Go down to the shops and that'.
We play all sort of things
Hide - and - seek, and 'It'
But I shall always remember you
Now dead.

This child has plenty of strange ideas, yet behind the strangeness and morbidity she is very childish - perhaps she needs to experience a good deal of regression to complete processes of expression and play that were interrupted by family difficulties? Her last poem is very childish, too and expresses a need to exercise her
relationship with the traditional object, the child's first plaything and symbol.

The seriousness of this real cultural, encounter of the human spirit with existence in the pursuit of meaning is the exercise of a great gift, which everyone has. There can be marvelous moments in a classroom when children are really caught up in their work, writing or painting. It is the kind of a moment a teacher reveals in, because he/she knows, by the silence, the gnawing of pens, the earnest question children ask, that he has 'won'. The real thing is happening. It is the demonstration that symbolizing is a primary need and that the creative effort that is going on is a genuine engagement of the human spirit. This could be felt when children are lost, caught up in their cultural effort deeply involved in play.

"Tom and Jerry" cartoon has affinities with fairy tale and nursery rhyme these are full of violence of an extreme kind. The anxiety and fascination aroused by the continual spectacle of threat, violence and catastrophe have to do with consciousness and especially the unconscious. The traditional fairy tale, like tragedy,
brings out deeply disturbing material, to deal with it in terms of organization that has a positive impulse.

Comics as the children read or see an TV screen are so surrealistic, so evident as forms of fantasy, dreamlike, like fairy stories. They are full of magic, as childhood fantasy often is. When examined closely they are like infant fantasies in their 'embodied' quality - that is, they are often fantasies of things happening inside the body as if in that 'world'. Children often play, too, on greed and incorporation, taking in to the body, and expelling things from the body - again, an infant preoccupation.

As Melanie Klein showed, much infant fantasy develops from bodily feelings of this kind, and these body - fantasies become linked with taking - in from the mother, and receiving her love, giving love : but also of expelling badness in hate, and being threatened with hate from outside.

Clowning relates - to fear we all have, that dreadful things lurk behind the face of normal life. Space invader preoccupation with "other" modes of fantasy existence may arise from frustration at a civilization that has confined life to its functional dimension, and in
this has stripped humanity of its meaning. There is a feeling that "they" are "getting at us" - as if, at any moment. Some force or predatory invader may seek to take over the world. In individual emotional development the precursor of the mirror is the mother's face..... (Mirror - Role of Mother and Family in Child Development 1967).

In the novel - The God of Small Things of Arundhati Roy, Estha, which is short of EsthappenYako, in Rahel's twin brother. He is a serious, intelligent and somewhat nervous child who wears "beige and pointy shoes" and has an "Elvis puff". This experience of the circumstances surrounding Sophie Mol's visit is somewhat traumatic than Rahel's, beginning when he is sexually abused by the orange drink Lemon drink Man at the Abhilash Talkies theatre. Estha's "two thoughts" in the pickle factory, (that "Anything can happen to anyone" and "It's best to be prepared) are critical in leading to his cousin's death.

Estha is the twin chosen by Baby Kochamma, because he is more "practical" and "responsible", to go into Vetulha's cell and condemn him as their abductor. This trauma in addition to being
shipped to Calcutta to live with his father, contributes to Estha becoming mute at some point in his childhood. He is so closed to his sister Rahel that the narrator describes them as one person, despite having been separated for most of their live.

Rahel is Ammu's daughter and Estha's younger sister by eighteen minutes. An intelligent and honest person who has never felt socially comfortable, she is something of a drifter and she is referred as the quality of 'Emptinum'. When she is a girl, her hair sits "on top of her head like a fountain" and she always wears red-tinted plastic sunglasses with yellow rims.

Ammu often chastises Rahel for being dirty and unsafe, she loves her very deeply, and Rahel is equally devoted to her mother. Rahel also loves Valutha and her brother, with whom she shares a "single Siamese soul". She is traunatized by Sophie Mol's drowning, Velutha's death, and Ammu's death. These events does not sum to deprive her for her quickness or brightness, they contribute to her sense of sadness and lack of direction in later life. After Ammu's dies, Rahel drifts between schools, receiving little attention from Mammachi or Chacko. Rahel than enters an architecture school but
never finishes the course, marries an American and tenses with him in Boston until they are divorced. She moves to Washington D.C. and works for several years as waitress in an Indian restaurant and as a night clerk at a gas station before returning to Ayemenem to see Estha.

Sophie Mol is Chacko and Margare's daughter - she is frank and spirited English girl characterized by her bell bottoms and go-go bag. The narrator is careful to call her "Sophie", her English name, combined with "Mole", the phrase for "girl" in the local language of Malayalam.

The infant fantasy example “So Small God laughed a hollow laugh, and skipped away cheerfully. Like a rich boy in shorts. He whistled, kicked stones. The source of his brittle elation was the relative smallness of his misfortune. He climbed into people’s eyes and became an exasperating expression.”(TGOST p19)

The experience of events and incident relating to these children are the fantasies which developed into the prize winning novel the creativity of Arundhati Roy’s The God of Small Things.
Harperlee similarly in the novel "To Kill A Mocking Bird" speaks the experience of events and incident of South American state Alabama's small town MaycombHarperlee's fantasy is the creation of the novel to kill a mocking bird. The children character of the novel Scout Finch Jem Finch and Dill experiences is the matter of the novel.

Scout originally named Jean Louise Finch in the story is looking back as an adult to the two years of her life when she learned about courage and kindness and the importance of doing what is right. She learned from her father and her neighbour that doing what is right isn't always rewarded, but it's the right thing to do and that protecting innocence is a large part of that. Scout is only five and a half years old when the novel begins but she is already a complex and interesting personality. Her habit of speaking her mind in the presence of grownups makes her seem older than her years. She never had close friends of her own age either boys or girls. Scout seems to take bad news in stride. She is a rebellious tom boy, she has a fierce disposition towards any who challenge her, but at heart she believes in the goodness of people. Scout reacts to the terrible events of the book without losing hope in humanity.
Jem (Jeremy Finch) older brother of Scout is nearly ten at the beginning of the story. He is quieter and more reserved than his sister, and has high standards and expectations for people when these expectations are not met. Jem has a difficult time resolving his feelings. The events of Tom Robinson trial disturbed Jem more than Scout. It is worth considering that Jem's broken arm at the end of the story is a deliberate sign that he will be wounded forever by what he has observed.

Dill (Charles Baker Harris) a friend of Finch children, who is little older than Scout, 'quite short of his age, has an active imagination, and exhibits a strong sense of adventure'. He initiates the first expeditions towards the Radley house, and is Scout's best friend. His family life is less than ideal, and he tends to resort to escapism when confronted with difficult situations. Dill spends summers with his aunt, who lives next door to the Finch family.

(b) Use of language, symbols for the development of personality in children.

When we seek to convince, persuade or otherwise change other people's mind the language you use in extremely important.
Each word is a little packet of meaning from which the other person infers understanding. It gets even more complex when words combine in the semantics of entire sentence.

Language dances: The Subversive Power of Roy's Text in The God of Small Thing. The musical structure of Roy's fiction, with its repeated motifs, flowing images and counterpoint techniques and suggests that her prose is a model of women's writing that rejects conventional form: In rein venture of the traditional linear novelistic structure, Roy's text present us with a mode of female ecriture Roy's language actually combines several modes of subversion, and her feminist musically and choreography operate alongside a child centered linguistic resistance both to the adult world and to English as a colonial tongue.

Arundhati Roy deals with children's un-predictable, often comic manipulation of linguistic codes and conventions. In her argument, Estha and Rahel's language use not only provides the 'main support of narrative description' but also crucially undermines' the legitimacy of official order and language. This include the twins trade mark habit of reading backwards and their affections for plaindromes, which is
interpreted as an analogue for one of the main concerns of the novel time. Her reversing words become an effect, a way of turning back the clock.

Reading a word or a phrase both ways allegorizes the universal desire for the reversibility of action. In this sense, a language is the children's own field of power in which they can bring forth - their fantasies - and for that reason, character like Miss Mitten or Baby seek to confiscate it from them.

The twins experimental narrative, brilliantly evokes their understanding of the events in which they are trapped and tracers their growing disappointment that language does not reflect reality. The gab between linguistic signs and their significations is another feature of Roy's language used. Roy 'reports' Velutha's speech in neutral English that lends him a dignity which is refused to higher caste characters. Whose prejudices are satirized in their eccentric Indian-English.

Arundhati herself said, "Language is a very reflexive thing for me. I don't know the rules so I don't know if give broken them. As a very young child my mother gave me a book
called free writing and we were encouraged to write fearlessly. This first coherent sentence I ever wrote, which is actually in the book was written when I was five. It was about an Australian missionary who taught me. Every day she would say, 'I can see Satan in your eyes'. So the first sentence I ever wrote was -

'I hate Miss Mitten and I think her knickers are torn.' (TGOST)

Harperlee similarly in her novel To Kill a Mockingbird has the most outstanding aspect of construction which lies in its distinctive narrative point of view. Scout Finch, who narrates in the first person ("I") is nearly six years old when the novel opens. The story however is recalled by the adult Scout, this allows her first person narrative to contain adult language and adult insights yet still maintain the innocent outlook of a child. The adult perspective also adds a measure of hindsight of the tale, allowing for a deeper examination of event.

The style of language used was conversational and light, since the narrator was a little girl. At times, it was downright funny, since
Scout made some of the wittiest observation for eg she described talking to her cousin as "the sensation of settling slowly to the bottom of the ocean." The narration is just presented as what happens as a series of facts (eg Aunt Alexandiia sat down in Calpurnia's chair.)

A varied use of language is noticed throughout thenovel. There is difference in language spoken by the whites and the colloquial use of language by the blacks. Language describes the character of a person too. Ewell uses foul words and obscenities whenever possible, shows his poor class. Mayella betrays a lack of education is her speech. Atticus is formal in his speech his words are laced with irony and humor. Jem and Scout sometimes use slang words, typical of their age. Tom uses the characteristic colloquial English, saying such for sir and chillun for children. Language used by Harperlee is very adeptly and adroitly.

Thus both novels are the flashback narration of child experience in the adult language. A tool for communication is the language.
The dream that children dream and need of family:

Dreams are successions of images, ideas, emotions and sensations that occur involuntarily in the mind during certain stages of sleep. Dreams mainly occur, in the rapid eye movement. Dreams can last for a few seconds or as long as twenty minutes. In early 19th Century, many thought dreams had no meaning at all, that they were just caused by anxiety, family issues, or even by upset stomach.

Ereudian interpreted dreams as a reflection of the dreamer's deepest desire, going back to their childhood.

Dream has featured fantasy and speculative fiction since the 19th century. One of the best known dream world is Wonderland Lewis, Alice's Adventures is Wonderland. Modern popular culture often conceives of dreams as expressions of the dreamer's deepest fear and desire. Dream scene may be in distinguishable from those set in the dreamer's real world a narrative device that undermines the dreamer's and the audience or the reader's sense of security.

The children at home, and at the language through which they could easily express themselves are, their thoughts, their imagination
after looking at the outside world. The human moral sense depends upon a rich imaginative life, because in this we find the capacity to know what goes on inside others. An imaginative and human experience is often the one redeeming experience in a child life in a world which is often physically ugly and inhuman amid a culture.

Most fascinating about children's writing is the way in which it demonstrates how natural it is for young human beings to use symbolism. It is also natural for them to respond to the adult’s expectancy.

The child if left alone without any family member at home he or she himself develops an imaginative world where he travels in his own imaginative world with all positive or negative character whose absence he experience in their own real world. A child, definitely need a family who would affection ally bring up the child in healthy atmosphere.

Times of special changes like divorce, a death in the family can be stressful for children. During times like that, children may have a range of feelings that are very confusing. Children need time to adjust to major family changes. Support will help the children. Some
children may have problem they like acting out, becoming violent, or becoming very quiet and withdrawn. Child may develop long period of sadness, living in the past, withdrawn behavior ie they have little interest in playing or being with friends, cannot concentrate so a child definitely a need family a father and mother both.

The novels of both Arundhati Roy and Harperlee have the children having single parents Estha and Rahel has Ammu as their mother a divorcee women, and Scout and Jem living with their widowed father Atticus. In real life also Arundhati has been brought up by her divorce mother Mary Roy and Harperlee too has been brought up by her father AmasaColemanlee, because her mother was prone to a nervous condition and if not physically absent, was mentally and emotionally absent.

Arundhati's and Harperlee's child hood experiences, events the culture and environment has formed the base of these great novels.

“People think dreams aren’t real just because they aren’t made of matter, of particles. Dreams are real. But they are made of viewpoints, of images, of memories and puns and lost hopes.” (Neil Gaiman www.goodreads.com quotes).
These two novels are the viewpoints, images, memories, puns and lost hopes of both novelists. The wreck of the family in the novel is reflected in both novels which both novelists had experienced.
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