

CHAPTER-ONE

INTRODUCTION

This study is about the novel 'What Katy Did' by Susan Coolidge. This chapter consists of general background, literature and language teaching, literature in language classroom, genre of literature theory, novel: an overview of the novel, further it also mentions objectives, methodologies and significance of the study.

1.1 General Background

Literature is simply works of art which is especially in the form of poems, essays, novels, dramas and short stories. It expresses human feelings, emotions, and thoughts. It attempts to provide pleasure to the readers unfolding different kinds of events such as love, conflict, violence, war and other issues related to human life and his nature. Through the use of language, literature compels its readers to ponder deeply over any artistic creation. Literature provides a great impact on its readers and sets them free from all sorts of troubles and tensions. Thus literature is such a powerful and alluring discipline which easily melts the heart of people and makes them more and more imaginative and creative.

Literature is a unique means to express human desires, hopes, pains, pleasure, wants and situations. It provides suggestions, hints and flashes of insights in human life. Lazar (1993, p.1) states "Literature means... to meet a lot of people, to know other different points of view, ideas, thoughts, minds... to know ourselves better". It stimulates the readers and provokes imagination in their minds. It evokes a personal response with the use of emotive language.

Similarly, Coolie and Slater (1987, p.2) point out:

...literature, which speaks to the heart as much as to the mind, provides materials with some emotional colour , that can make fuller contact with the learner's own life, and can thus of the productive use of limited number of linguistic structure in order to achieve the communication”(as cited in Brumfit and Carter , 1986, p.178)

Literature can proliferate all language skills because it can extend linguistic cognition by giving evidence of extensive and suitable vocabulary usage, and complex and exact syntax. Literature may work to promote a greater tolerance of cultural differences. Literature offers several benefits to English as Second Language classes. It can be useful in developing linguistic knowledge, both on the usage level and use level. Students enjoy reading literature which multiplies their motivation to interaction with a text. Literature may increase understanding to that cultures and perhaps spur their own imaginative and creative power.

1.1.1“What Katy Did” : An Introduction

The novel “What Katy Did” is prescribed in compulsory course for M.Ed. second year students. It is to give the learners a variety of literary materials. In fact “What Katy Did” is an interesting piece of child literature. This novel deals with child. Child psychology is also presented in this novel.

The book New Paradigm, (Awasthi, et al. 2069 (ed.)) also includes the fragments of “What Katy Did”. Although the whole novel is not

presented in the book but it tells the main theme of the novel and its characteristics.

“What Katy Did” can be related to Nepalese society too. In our culture too when mother dies then the elder child have to look after her young siblings as well as household. In our society mostly the daughter have to look after household. In the Coolidge novel “What Katy Did” Katy is also a daughter and an eldest sister among six children. She was only twelve year’s old girl but her father and aunts expectations were to look all around. She was not mature enough as the eldest child. She had to take responsibility of siblings.

1.1.2 Literature in the Language Classroom

Literature in the language classroom plays a dominant role by providing sufficient motivating materials and different communicative activities.

Literature is ideas for developing an awareness of language use. Main aims of using literature in language classroom, according to Lazar (1993, p.13), are mentioned below:

-) One of the main aim in the classroom should be to teach our students to read literature using the appropriate literary strategies. This involves them not in reading for some practical purposes, e.g. to obtain information, but rather in analyzing a text in items of what it might means symbolically.
-) Our main task in language is to pin point how far literary language deviates from ordinary languages.
-) Literary texts have a powerful function in raising moral and ethical concerns in the classroom. The tasks and activities we devise to

exploit text should encourage our students to explore these concerns and connect them with the struggle for a better society.

-) It is essential to select text for classroom use which may literary can not but which reflect the lives and interests of our students.
-) Our main aim when using literature with our students is to help them to unravel many meanings in a text. Students often need guidance when exploring these multiple levels of meaning in a literary text to devise materials and tasks which help them to do this.
-) Literature provides wonderful source materials for eliciting strongly emotional responses from students. Using literature in the classroom is a fruitful way of involving the learners as a whole person and provides an excellent opportunity for the learners to express their personal opinions, reactions and feelings.
-) We should not expect to reach any definitive interpretation of a literary text with our students rather we should use the text as the basis for generating discussion, controversy and critical thinking in the classroom.

1.1.3 An Overview of Novel

Novel is an extended work of fiction. Although the novel is defined as an extended piece of prose fiction, there is no correspondence among writers and critics as to its length. According to Abrahams (2005) “It is an extended work of fiction written in prose” (P. 197). Broadly speaking, a novelist uses the five main elements for readers to the world of fictions: plot, characters, setting, style and theme. There is a large cast of characters and numerous flashbacks to past events with highly

complicated plots. In a novel, the description of events is shaped by a narrator and the language of the novel is used in highly self-conscious way to convey particular effects. Novel is one of the popular genres of literature which makes use of different forms and styles of language.

Then term for 'novel' in most European countries are 'roman' which is derived from the medieval term, the romance. The English name for the form is derived from the Italian 'novella' which means 'a little new thing'. Novel was in narrative form written by Greek writers as early as the second and third centuries A.D. They, especially, dealt with separated lovers who, after perilous adventures and hairbreadth escapes are happily reunited at the end.

There are different types of novels (Abrams 2000, pp.190-194)

- Epistolary novel
- Picturesque novel
- Psychological novel
- Realistic novel
- Social novel
- Historical novel
- Regional novel
- Non-fictional novel

To sum up, a novel is an imaginative work of art in varied length: short, middle, length and long it is mainly in the narrative form containing different scenes, characters and more than one sub-plot within the main plot. Novel is valuable work of art which is so important in language teaching because it stimulates students and fosters their reading habit. It is extremely essential to flourish imaginative and critical abilities of students while learning language (as cited from Shahi, 2010)

“What Katy Did” is an English novel written by Susan Coolidge. She was born in January 29, 1835 and died in April 9, 1905. She was an American children’s author whose real name was Sarah Chauncy Woolsey, and wrote children’s novel under the pen name Susan Coolidge. She was born into a wealthy, influential family in Cleveland, Ohio, and spent much of her childhood in New Haven, Connecticut.

The Novel *“What Katy Did”* revolves around a twelve year old Katy Carr and her life before and after an accident. Katy lived with her father. She has five brothers and sisters. Clover Carr, Johnnie Carr and Phil Carr. Her father was a doctor and he was always busy. They had lost their mother. So her father had called his sister to take care of the children. Under these circumstances, Katy was bright, headstrong, hasty girl, can hardly avoid getting into mischief almost daily, however, she was unfailingly remorseful afterward. She dreamed of someday doing something *“grand”* with her life painting famous pictures, saving the lives of people, or leading a crusade on a white horse. At the same time, she wanted to be *“beautiful of course and good if I can”*- when her mother died four years before, Katy promised to be a little mother to her siblings; however, although she led them into all sorts of exciting adventures, she was sometimes impatient and crossed with them.

Next day Katy woke in an ill humour, quarrel with her aunt, and pushed her little sister so hard that she fell down half a dozen steps, and Katy got an accident. After the accident Katy had to live in the room, she could not freely move here and there. The room was full of medicines. After her accident Katy got changed. She took care of her brother and sister. She took them to different places to enjoy.

1.1.4 Literature and Literary Theory

Criticism is most important in literature. Reader would analyze which critical theory would be applicable in different literary texts. Literary criticisms are: Marxist criticism, Feminist criticism, Structuralist criticism, Deconstructive criticism, Postmodern criticism and Psychoanalytic criticism. According to Amorist and Chandra (2010; P.317-325) :

- Marxist criticism is analysis of human behavior in relation to struggle for economic power. Karl Marx propounded this theory.
- Feminism raises voices for the equal rights of woman. Major problem that feminist see in the society in patriarchal system. Feminists expose that woman are dominated and exploited by males in the society.
- Structuralist criticism is interpretation of text based on the underlying structure of text. Structuralist critics concentrate on the relation of the surface and the underlying structure of the text.
- According to deconstruction every idea constructed through language can be deconstructed. Truth is constructed by language but language itself is not reliable.
- Postmodern criticism began after 1950s as a reaction against the modernism. The postmodern criticism can be understood in terms of the following points: Identity, Center-margin, reality, language-games.

Among all these criticisms, the researcher used psychoanalytic criticism to analyze the novel.

1.1.5 Child Literature

Child literature is to depend on action to maintain interest. Child literature includes subtle psychological events which are often implied through narration and comment on actions. It tends towards fantasy and often implies a symbolic defiance of our knowledge of reality and represents the potential that lies below the surface in each of us. There is a tone of joy and innocence associated with children, agriculture life, closeness to nature and unquestionably reliable friends. Children literature can have it both way your cake and eat it too. Dangerous world yet naive innocence children can roam through it. Dangers of the world out there and the comforts of home, grow up and remain young complex yet simple.

Child literature is one of the pastoral idyll celebrates the joys and innocence of rural life, close to nature and in the company of friends. It is more complex and interesting books reflect ambivalence about desire to have the comforts of home and the exciting dangers of adventure, desire to grow up but not grows up, etc. Children's literature is didactic or has some redeeming social qualities that teach children a lesson. A universal theme of home is boring, but is a better place to be than the dangerous world outside. It includes repetition. It often emphasizes what is important, repetition is a common element of folk tales and oral tradition, as well as for literacy purposes by repeating words, phrases, situations, and patterns. Children literature contrasts extremes the good and the bad. The ideal and the practical, ideal family and the orphan, home and wilderness or deep dark forest with all kinds of evil, group and family responsibility and concern for yourself.

Traditionally, children's literature has been seen as attempting to educate children. A universal theme is teaching children that despite its boredom,

home is a place to be than the dangerous world outside. In children's literature repeating tasks is a basic method of education. Repetition is a common trait of oral literature. Repetitions with variations of words, phrases, situations and narration patterns are common in children's literature.

Children's literature (also called **juvenile literature**) consists of the stories (including in books) and poems which are enjoyed by or targeted primarily at children. Modern children's literature is classified in different ways, including by genre or the intended age of the reader.

Children's literature has its roots in the stories and songs that adults told their children before publishing existed, as part of the wider oral tradition. Because of this it can be difficult to track the development of early stories. Even since widespread printing, many classic tales were originally created for adults and have been adapted for a younger audience. Although originally children's literature was often a re-writing of other forms, since the 1400s there has been much literature aimed specifically at children, often with a moral or religious message. To some extent the nature of children's fiction, and the divide between older children's and adult fiction became blurred as time went by and tales appealing to both adult and child had substantial commercial success. (www.childrenslist.com(20.04.2013))

1.1.5.1 Features of Child Literature

- I.** Child literature is simple and straight forward. This does not mean that vocabulary needs to be overly simplistic or that style should be choppy or flat.

- II.** It focuses on actions. Subtle psychological events are often implied through narration and comment on actions.
- III.** It is about childhood. This novel is child based novel.
- IV.** It expresses a child's point of view. Whole novel talks about children.
- V.** It is optimistic. Hope is a vital dimension of a children's book.
- VI.** It tends towards fantasy. Fantasy often implies a symbolic defiance of our knowledge of reality, and represents the potential that lies below the surface in each of us.
- VII.** It is a form of pastoral idyll. The pastoral idyll celebrates the joys and innocence of rural life and close to nature.
- VIII.** It views an un-idyllic world from the view point of innocence. More complex and interesting books reflect ambivalence about desire to have the comforts of home and the exciting dangers of adventure, desire to be innocent and experienced, desire to grow up but not grow up, etc.
- IX.** It is didactic. Children's literature has been seen as attempting to educate children. A universal theme is teaching children that despite its boredom, home is a better place to be than the dangerous world outside.
- X.** It tends to be repetitious. Repetitions with variations of words, phrases, situations & narrative patterns are common in children's literature.

- XI.** It tends to balance the idyllic and the didactic. Teaching them how to become like mature adults and deal with the adult world or reflecting a desire to retain the innocence of childhood.

1.1.6 Young Adult Literature

The category of young adult literature generally refers to texts addressing an audience from about thirteen upwards, including books whose themes and writing strategies suggest that their audience is at the upper end of the teenage. In general, such texts are informed by the values and assumptions about adolescence that are dominant in the culture at the time of the texts' production, but the genre can also be loosely defined by its central concerns and interests, characteristic subject matter, narrative strategies, and genres. Readers aged twelve or thirteen may still move from children's literature to general (adult) literature, but today they have the option of reading this body of texts that occupies a more or less hypothetical space between junior fiction and adult fiction, and that may help prepare them for the complex texts and concerns of adult fiction.

0195146565.Young-Adult-Literature.1.jpg Young Adult Literature. Front cover of *The Chocolate War* by Robert Cormier (New York: Dell, 1974). Collection of Jack Zipes

The first writing specifically for adolescents emerged around the middle of the 19th century, with writers such as Jules Verne, G. A. Henty, Robert Louis Stevenson, and R. M. Ballantyne, and the appearance of youth magazines, "boys' journals," and popular school stories. However, it has only really been since the latter part of the 20th century that production of literature for young people has become widespread and prolific. *The Catcher in the Rye*, by J. D. Salinger, first published in 1951 and often thought of as the first young adult novel, has had a seminal influence on

fiction for young people from the 1960s onward. Originally intended for an adult audience, it was quickly appropriated by a teenage audience, and was certainly one of the first novels of its kind. It includes marginally taboo language and subject matter; it is written in the first-person vernacular, using the voice and language of a teenage boy who feels alienated from adult society and his peers; and the tone is frank and confessional. These are all features that have become standard conventions of the genre.

The dominant mode of writing for young adults is realism, usually in the first person and often in the present tense, and critical discussions typically focus on the so-called problem novel, which emerged in the 1960s. Such novels are usually realist in mode, and purport to focus on the “real” personal, family, and social problems and issues that are thought to affect young people. They typically deal with marginally taboo subject matter—sex, pregnancy, drug abuse, homosexuality, and so on—and usually deal with these issues in a manner that is instructive. More recently, in the 1970s, 1980s, and 1990s, what has become known as the “new realist” novel for adolescents has emerged. This is typified by fictions by writers such as Robert Cormier, Melvin Burgess, and John Marsden. Like the problem novel, new realism deals with taboo subject matter, but also includes a socially critical and political dimension that is often pessimistic and cynical.

Fantasy writing is also a popular genre for young people, though the focus of critical discussions of young adult fiction tends to be more on realism—one reason for this perhaps is that the audience age of “young adult” fantasies is more blurred than that of realist young adult texts. Young adult fantasies often deal with personal and social issues that are similar to those of realist fiction, and they use similar plot structures and

techniques. But the one-step remove of the fantasy mode can render the familiar and ordinary, strange and extraordinary, providing readers with an alternative view point.

The *bildungsroman*, or novel of development or education, has had a strong formative influence on the historical development of the young adult novel. A *bildungsroman* usually charts a character's social, psychological, and intellectual development from childhood to adulthood. The young adult novel usually has a much shorter time span, but—as Roberta Trites has shown—in focusing on crucial formative moments in a character's transition from adolescence to adulthood and in conceiving of that transition as a journey or rite of passage involving processes of development and education, young adult novels incorporate elements of the *bildungsroman* genre.

While first-person narration is the dominant mode in young adult fiction, multivoiced narration, especially dual narration, is popular, as is genre mixing. Shifts in voice and viewpoint are usually heavily marked, either typographically (for example, the use of italics for free indirect thought) or through genre mixing. Many adolescent novels mix a variety of different genres of writing in order to mark shifts in narrative voice and viewpoint, intertwining poetry, diary entries, letters, postcards, and official forms, for example, with narrative prose. Less common is the switching between different modes of narration—the combination of first- and third- person narration, for example, as the narrative shifts from one character to another.

Literature written specifically for young adults and adolescents is a relatively recent cultural development. In part, the increased production of literature for young people is related to changing social and economic

conditions. The lifting of the school-leaving age, steady increase in high school retention rates, and so on, are factors that have extended the period of development known as adolescence or “youth,” and hence have expanded the market. However, as cultural historians such as John Neubauer have argued, adolescence itself (that is, modern concepts of what it means to be an adolescent) is a relatively recent cultural development and, hence, is a shifting social category that is defined and determined by the kinds of meanings and values that contemporary society invests in it. The manner in which images of adolescent experience are shaped and represented is primarily determined by the cultural context in which texts are produced and by the ways in which adolescence is understood in this context. Literature for young people is culturally bound through its concerns with specific cultural and social formations. However, this does not mean that books simply reflect the culture. Literature for young people also shapes and to some extent produces the culture by determining what issues are deemed to be relevant to young people and by representing what it means to be a young adult in contemporary society.

In Western societies our understanding of adolescence is informed by various cultural schemata for adolescence, which are given expression and shaped through discourses about adolescence in areas such as psychology, sociology, law, and education, and through representations of young people in literature, film, music, advertising, and the media in general. In literature for adolescents and in popular culture generally, there seem to be two dominant schemata for adolescence. The first conceives of adolescence as a time for rebelling against and rejecting the adult world, being nonconformist, gaining freedom and experimenting with self- images, lifestyles, and behaviours. The second sees adolescence

as a time for maturing, learning, and growth, becoming an adult, accepting adult responsibility and exploring the adult world. Each schema conceives of adolescence differently in relation to adulthood, and each reflects specific ideologies of adolescence. While the adolescent teenage rebel is a dominant and heavily mythologized image in our culture, it is usually maturational schemas that are valorised in the literature for young people. Rebelliousness is most often conceived of as a stage in an adolescent's development leading to maturation. Furthermore, ideologies of adolescence are heavily gendered, with rebellious schemas usually gendered male and maturational schemas usually gendered female.

Critics like Cart, Vandergrift, Pearson who have written about young adult literature, often from some kind of educational psychological perspective, which have tended to focus on the bundle of issues that constitute its story elements. Indeed, it is arguable that authors and critics broadly share a concentration on the problems and concerns of adolescence—subject matter seen as relevant to young people. These generally fall within three groups:

-) Personal issues (the body, appearance, sexuality, romance, pregnancy, drug abuse, suicide, maintaining private space, etc.);
-) Intra family issues (intergenerational and/or sibling conflict, family breakup, etc.);
-) Interpersonal issues (peers group interactions and conflicts, gendering, conflict with authority, disharmony between personal situation and contemporary culture or sociality, and alienation, etc.).

Young adult literature is also characterized by common thematic and ideological concerns, and will typically include concerns with one or more of the following:

- I. a recognition of the selfhood of others and movement out of solipsism;
- II. a sense of “knowing where one is going”;
- III. a sense of individual uniqueness;
- IV. the establishment of a separate identity;
- V. solidarity with a group's ideals;
- VI. a recognition that the immediate future demands choices among conflicting possibilities;
- VII. a growth of cognition;
- VIII. the struggle between public and private concepts of self;
- IX. the struggle between dependency and independence;
- X. experience of physical sexual maturity;
- XI. consciousness of self in interaction with others;
- XII. revaluation of values, world views, belief systems;
- XIII. mature personal relationships;
- XIV. confirmation of gender roles;
- XV. achieving emotional independence of parents and other adults.

The majority of these motifs would seem to be the domain of young adult literature, but not particularly so of general adult fiction. Underpinning this list is a common preoccupation with subjectivity, especially the development of notions of selfhood, relationships between the self and others and between individuals and society.

Difference between Adult Literature and Children Literature

Although no exact distinction exists between children's and adult literature, we can generally categorise as children literature any text written for a target reader below the age of 14 or selected by kids to read for them selves. The library of congress defines children's literature as books that serve as "information or entertainment of children and young adults. It includes all non-fiction, literary, artistic genres and physical formats."

a. Readers

With some overlap, the publishing industry loosely divides children's literature into categories by age, with picture books and picture story books for readers up to age 8; easy readers for age 5 through 9; chapter books for kids 7 to 10; middle grade for ages 8 to 12; and young adult books aimed at kids over 12. Of course, children develop reading skills at different rates, and may read above or below their age-range. Age-based distinctions generally play no part in literary choices for adults, who base their preferences on genres, plots and authors.

b. Pictures

Picture books convey their narrative message through illustration rather than words, introducing young children to concepts such as numbers, letters, shapes or things. Picture story books, on the other hand, usually incorporate traditional narrative prose alongside strong imagery, combining the two media to convey a story, and can be written for people of all ages.

c. Chapters/Series

Within the genres of historical fiction, realistic fiction and modern fantasy, books written for young readers are termed “chapter books”, due to the way they segment and build their narrative dénouement. Each chapter is sufficiently concise to hold the reader’s attention but still advance the plot. Chapter books often feature an age-appropriate central protagonist who plays a pivotal role and stands as a role of model for the reader. The concept of building a segmented narrative also appears in adult literature, manifesting as book series that continue the plot across multiple volumes.

d. Traditional

Traditional literature – stories passed down through the generations- range from fables and fairy stories to myths and legends. These tales introduce children to the wider concept of narrative and its many genres, spanning folklore, sci-fi, fantasy, historical fiction and realistic fiction, as well as poetry. Traditional children’s literature seeks to reflect and confront issues its readers deal within their own lives. It performs the same function for adult readers, as recognizable situations and sympathetic characters draw readers into a work, irrespective of age.

e. Crossover

Young Adult, or “YA,” fiction ranks as a true crossover genre that appeals as much to the adult demographic as to the teen market. Thematically, YA novels span genres and take multiple forms: straight prose or verse, or graphical depiction in cartoon or comic form. Popular motifs include paranormal creatures, such as werewolves, vampires, angels or demons, and dystopian futures in which the hero protagonist

comes into conflict with “the system”. Technology often plays a central role in YA novels, frequently as an omnipresent force of control and subjugation. (www.childrenslit.com. 20.04.2013)

1.1.7 Psychoanalytic Criticism

Psychoanalytic criticism began with Sigmund Freud in the early 20th century. It focuses on the human psyche. Freud divides the human derives into 3 parts: Id, Ego and Super-Ego.

Id: It is related to pleasure principle. Id always says yes for sexual for sexuality.

Ego: Balance is a form of ego negotiates between ego. Ego negotiates between id super-egos and brings a point of balance.

Super-ego: Super-ego is internalized by every individual if so super-ego is a mental construct. It is with us.

Psychoanalytic criticism is the study of relation of conscious and unconscious state of mind. According to Sigmund Freud’s theory of psychoanalysis human behaviour are guided by unconscious layer of mind. In Freudian psychoanalysis unconscious is random it does not listen to any other human need so far Freud unconscious does not obey any rules and regulations. In contrasts Lacan argues that unconscious is a structured as the language itself. Every child desired for the mother but lacks language in order to ask for her. So, enters the language unconscious listens to the human need in this sense unconscious is systematic.

The psychoanalytic approach has a variety of advantages and limitations that have spurred further research and expansion into the realm of personality development.

Advantages

-) The stories emphasize the importance of childhood experiences.
-) It initiates and addresses the importance of the unconscious, sexual and aggressive drives that make up the majority of all human beings' personalities.
-) The approach also explains defense mechanisms and why every individual reacts differently to similar situations.

Limits

-) Sigmund Freud includes evidence of the impact of the environment on the individual throughout his theory.
-) The theory is lacking in empirical data and focuses on pathology.
-) This theory lacks consideration of culture and its influence on personality.

In this research, researcher used psychoanalytic criticism in the novel 'What Katy Did'. It is a child psychological novel. In this novel child psychology of a girl who did not have mother is presented.

1.2 Review of Related Literature

Some research works have been carried out, under the Department of English Education in the Faculty of Education, T.U. regarding strategies and techniques of teaching different forms of literature. No research has been carried out to teach novel "What Katy Did".

Lazar (1995) Literature should be used with language students because “It is very motivating. It has general educational value and it stimulates for language acquisition” (p.14).giving the importance of teaching novel, he further says, “A good novel or a short story may be particularly gripping in that it involves students in the suspense of unravelling the plot” (p.15).

Khadka (2005) carried out research on “Teaching Drama at Secondary Level: Problems and Prospects”. His attempt was to find out the strategies and problems of teaching drama at secondary level. He concluded that teaching strategies were poor used by English teachers and there were so many complexities in teaching drama. However, there were a lot of problems and complexities; it had contributed so much in language learning

Adhikari (2007) carried out research on “Language Deviation in Poetry”. A case of the poems prescribed for the B.Ed. students. His main purpose is to describe the language deviation in poems with reference to the following three levels of language: Realization, form, semantics. This research can be used for the students of applied linguistics who have a keen interest in the deviant language of poetry. This study is also useful for the students and teachers of B.Ed. 3rd Year since it describes the language deviation in the poems prescribed in the course ‘Teaching English Literature’.

Joshi (2008) carried out research on “Teaching English Short Stories Interactively “. He attempted to find out the effectiveness of teaching English short stories interactively at the primary level. The research was carried out in a private school. Twenty seven students of grade III were taken as a sample of the study. Pre-test and post-test were taken using the

same pictures to find out the effectiveness of interactive teaching. A table of check list was developed to record the students' interactive activities in each text. Every 5th lesson was a revision text where the previous four texts were revised to make the students more confident and to create new ideas based on the pictures they were supplied. At the beginning, they could not handle the activities but gradually they develop their capacities to do themselves

Pokhrel (2008) also carried out research on “Strategies Used in Teaching Fiction”. His main purpose was to find out the strategies used in teaching fiction in Master's level. He found that there were not any fixed strategies adopted in teaching fiction in master's level. They were varied teacher to teacher.

Bhattarai (2010) carried out research on “Teaching Poetry Through Interaction”. He aims at finding the effectiveness of interaction technique in teaching poetry. For that purpose, he conducted an experimental research in Palpa district. He conducted pre-test and post-test. He found out that interaction technique was more effective in teaching poetry.

Although many research have been carried out on different aspects of language teaching few research have been carried out in literature in this department of English Education. But no research is carried out on the similar topic in Nepal. The review of the above related studies served as background information to the researcher, she was enlightened with the various features of literary works, specially the novels, she received insights to follow her undertaken research work. In fact the above studies prove fruitful to the researcher as they served a framework and foundational knowledge to go ahead. The present study is, however

different from the above ones in the sense that the novel. 'What Katy Did' has so far been an explored as a child literature.

1.3 Objectives of the Study

The objectives of this research study were as follows:

- a. to explore the features of child literature in the novel 'What Katy Did'
- b. to provide some pedagogical implications

1.4 Significance of the Study

The finding of the study will be beneficial to learners, language teachers, researchers, subject experts, curriculum designers, text book writer and all others who are very interested in literature. They derive the insight from the findings of this research.

CHAPTER-TWO

METHODOLOGY

To fulfil the objectives of the study they should be a distinct methodology. The methodology adopted for the present research is described below.

Basically this research is “Library Research” where the researcher used literary criticism as a theoretical background for arguing the elements of psychoanalysis from child psychology perspectives.

Qualitative research uses different forms of data than those used in traditional research method. According to Patton (1990, cited in Best and Kahn, 1993, p190), “Qualitative method consists of three kind of data collection:

-) In depth open-ended interviews,
-) Direct observation; and
-) Written document

He further says, document analysis in qualitative inquiry yields experts quotations or entire passage from organizational clinical or program record, memoranda and correspondence, official publication and reports, personal diaries and open-ended written responses to questionnaires and surveys. In this research, the researcher presented the written document in the form of a prescribed novel.

2.1 Sources of Data

To conduct my research, the researcher used only secondary sources of data.

2.1.1 Secondary Sources of Data

My study was exclusively based on secondary sources of data. Those sources were:

Coolidge novel 'What Katy Did', Amorist and Chandra's literature in English Language Teaching, Different web-sites on related topics, different these approved in the department of English education, Different books on research Methodologies and literature like: Best and Kahn (2009) , Lazar (1993), Nunan (1993), other researches, journals and articles or related topic, NELTA Journal, ELT Journal.

2.2 Sampling Procedure

This research was purposive research. It was psychological study, no chapter of the novel should be missed. So it was the study of universe.

2.3 Tools for Data Collection

The researcher prepared questions for data collection based on Collidge novel. The questions were:

- a. Is there child psychology in the novel?
- b. Gender biasedness is seen in the novel or not?
- c. Did the child get proper guidance or not?
- d. What role does the mother play in the family?

2.4 Process of Data Collection

The researcher read, quoted and analysed the novel 'What Katy Did' internet related materials, book review. In this process of data collection, the researcher found these activities:

- a. Thorough extensive reading of the novel.

- b. I listed out all of the child characters' behaviors.
- c. I listed out some sentences used by the child characters.
- d. Then I relate the novel with the Nepalese culture (child-related/
female-related)

2.5 Limitations of the Study

The limitations of the study were as follows:

- 1.1 This study has secondary sources of data only.
- 1.2 The study is limited to the psychoanalytic criticism of the novel.

CHAPTER-THREE

ANALYSIS AND INTERPRETATION

This chapter provides analysis and interpretation of the data texts extracts from the Susan Coolidge novel 'What Katy Did'. The analysis and interpretation is done to find viz. language (language used by or for children); vocabulary (dress, action); concepts/approach, style) and others (character role played conservation). The collected data was analysed and interpreted under the following three headings to meet the objectives of the study:

- 3.1 Analysis and interpretation of the characters.
- 3.2 Analysis and interpretation of the points in the novel.
- 3.3 Analysis and interpretation of the children psychology.

3.1 Analysis and Interpretation of the Characters

Second heading was introducing the child as well as adult character of Coolidge novel. Katy was all together six brother and sister. Katy was elder among all siblings. Helen was her cousin. No one of the child behave like as matured in the novel. Most of the chapter in the novel children are just talking, playing and doing different activities. The short descriptions of child characters are as follows:

- i) **Katy Carr:** The eldest of the Carr children and the protagonist of the novel. At the beginning of the novel she is a twelve year old tomboy who much prefers running around out doors to quiet 'lady like 'pursuits, and so tears for cloths and is always untidy; however, she longs to be good.
- ii) **Clover Carr:** The second eldest sister, Clover adores Katy and follows her in everything she does. Clover is preety and clever,

with a sunny disposition –she is described as loving every one and loved by everyone in return.

- iii) **Elsie Carr:** The third sister, Elsie at the beginning of the book is the awkward child, too old to play with the ‘babies’ and too young to be included with Katy, Clover and their games. She tries her best to join in, but is usually ignored. So, instead, she whines. After Katy is injured Elsie proves very helpful and considerate, and she and Katy finally grow close.
- iv) **Dorry Carr:** Dorry is a rather stoild boy, and a great eater. He is the fourth child and the eldest son, developing certain mechanical skill over time.
- v) **Johnnie Carr:** Johnnie is the fifth child and a tomboy. She and Dorry are great friends.
- vi) **Phill Carr:** The baby of the family, he is only four years old at the beginning of the books.
- vii) **Cecy Hall:** A pretty and tidy girl, the daughter of a near-by neighbour.
- viii) **Imogen Clark:** A classmate of Katy and Clover; a silly, affected girl. Initially she proves dishonest and self-centered. Katy grows disillusioned with her, Just as her father predicted.
- ix) **Helen Cousin:** Helen is papa’s niece; she cannot walk because of an accident years ago. Despite her sufferings, she is amusing, cheerful, and kind; just what Katy wants to be. After Katy’s accident cousin Helen helps her adjust to her illness.

Child characters as well as adult character:

- i) **Dr. Carr-** Katy's papa is a dear, kind, busy man who spends much of his time away from home taking care of sick people. His wife, the children's mother, died four years before the story begins.
- ii) **Aunt Izzie** – Papa's sister, Katy's aunt, has cared for the Carr Children's since their mamma died. She tries to be kind to them, but they puzzled her with their odd ways.
- iii) **Mary-**The nursery nurse.
- iv) **Alexander-**The odd- job man.
- v) **Miss Worrett-** An old friend of aunt Izzie's, and the most enormous person any of the Carr children have ever seen.

In the Coolidge's novel all child characters are in the activities as well as the character is also involved in the novel. Mostly Dr. Carr, aunt Izzie and Helen are main character in this novel.

3.1.1 Relationship between Katy and Dr. Carr

Dr. Carr is Katy's father as well as her mother. Katy is attached with her father. Katy loves her father. When Katy's mother died then her father took care of her. Dr. Carr knew Katy's behaviour so he gave suggestion to Katy many times and he reminds what her mother told Katy before she died. "Katy must be a mamma to the little ones, when she grows up".

3.1.2 Relationship between Katy and Aunt Izzie

Aunt Izzie is Katy's father sister. After her mother's death she came to live in Dr. Carr house to take care of children. But there is not good

relation between Katy and Aunt Izzie in the beginning of the novel. The Katy as well as children too don't like her. But Aunt Izzie love children and take care of the children.

) **Aunt Izzie's saying instruction:**

'Clover, go upstairs and wash your hands! Dorry, pick your hat off the floor and hang it on the nail! Not that nail-the third nail from the corner!'

) **Aunt Izzie's scolding:**

"At such times she consulted herself with planning how, by and by, she would be beautiful and beloved, and amiable as an angel.

) **Aunt Izzie and Katy's conversation when Katy makes**

intimate friends: (p.70) *"no, I can't, said Aunt Izzie.' I never could see into their sudden friendship of your's, Katy, and I'd rather you wouldn't invite this Imogen, or whatever her name is, till I've had a chance to ask somebody about her.'*

Katy clasped her hands in despair.' oh, Aunt Izzie!' She cried,'Imogen knows that I came in to ask, and she's standing at the gate at this moment, waiting to hear what you say. Please let me just this once! I shall be so dreadfully ashamed not to.'

'Well ', said missIzzie, moved by the wretchedness of Katy's face 'if you've asked her already it's no use my Saying no, I supposed. But recollect, Katy this not to happen again. I can't have you inviting girls then coming for my leave. Your father won't be at all pleased .He's very particular about whom you make friends with. Remember how Spenser turned out. Katy didn't obey her

Aunt in the beginning as well as didn't like her saying bug when her aunt died then Katy miss her aunt a lot. Katy remembered her saying.

Relation between Katy and Helen

Helen is Katy's cousin. Helen didn't live with them but sometime she comes to visit them. Katy love her cousin Helen so much. Helen love Katy too. Katy obeys the saying of Helen. For the imaginations of the children, cousin Helen was as interesting and unreal as anybody in the fairy tales.

3.1.3 When Katy got an accident Helen taught some lesson to her:

i) The lesson of school:

Katy remain silence and listen when cousin Helen said, “the rules of the school are pretty hard, but the good scholars, who keep them best, find out after a while how right and kind they are. Helen further adds, “And the lessons aren't easy, either, but the more you study the more interesting they become.”

ii) The lesson of patience:

In this lesson, cousin Helen said, “you can't learn much of it at a time, but every bit you get by heart makes the next bit easier and the lesson of cheerfulness. And the lessons of making the best of things.

When Helen said it then Katy replied dolefully, sometimes there isn't anything to make the best of. After that Helen again clears about two handles: a smooth handle and rough handle.

Katy replied “is aunt Izzie a thing”?

Cousin Helen was glad to hear it because it means Katy was getting what she was trying to teach.

iii) The lesson of hopefulness:

Helen told her that, “if I were you, every morning, the first thing when I woke up, I would say to my self: “I am going to get well, so papa thinks. Perhaps it may be tomorrow. So, in case this should be the last day of my sickness, let me spend it beautifully, and make my sickness so pleasant that everyday will like to remember it.” When Helen said it then Katy also realized it.

iv) The lesson of Neatness:

Helen taught that, “a sick person ought to be as fresh and daintily as a rose.’ This is the last lesson. Katy had learnt which was taught by the cousin Helen. And Katy realizes every step taught by Cousin Helen.

The relationship between Helen and Katy was too good. Katy love cousin Helen and Helen loved her too. Helen taught so many good lessons to Katy. Katy obeyed her saying and changed herself.

3.2 Analysis and interpretation of the points in the novel:

In the novel of Susan Coolidge 'What Katy Did' the researcher focused on the child literature perspective. In the novel 'What Katy Did' altogether there it is described. In this interpretation the researcher quoted some extracts and their analysis.

3.2.1 Behaviour and conversation of the children while playing game.

Let's play we're grown up,' said Cecy,' and tell what we mean to do?' well,' said clover, 'you begin. What do you mean to do?(p.17.21) for other see appendix-I

In this gameCecy, Elisie, Clover and Katy were involved. They were sitting and playing a game like grown up. They were asking each other what they will do when they grow up. When the children where expressing the future feeling of grown up they goes in the imaginative world. They just imagine to do many adventerous things.

3.1.2 Kikeri

Kikeri was a game which had been very popular with them a year before. They had invited us themselves and chosen for it this queer name out of an old fairy story. It was a sort of mixture of blind man's buff and tag – only,...(p.47,48)for details see appendix-II

This is the second game in the novel played by the children. Kikeri is a game which children invite themselves .They played it in very interesting way but later Aunt Izzie forbid to play it because they threw and broke so many nursery things.

These are the games played by the children in the novel. While playing games they present different types of activities. Children are fond of playing so in most of the time they plays game but when their papa strictly forbid then they stopped playing games.

3.3Analysis and Interpretation of Children Psychology

The third heading is analysing and interpreting the novel from children perspective. The whole novel is about the children. This whole novel is

about children. Most of the characters are also children. Although Katy was 12 years old but she behaves as a child. When Katy's mother died then she told that Katy has to be a mother of their siblings but she behaved like a tomboy. Here, too we can see the psychology of Katy because as we know that maturity does not come in 10 /12.It was thought that Katy is elder among all siblings so she had to take care of all. Here, we can talk about the female psychology too. Because she is a girl child, she has to look all her house. In the same way in our society when father or mother dies then the female child have to look her household, although she is matured or not or able to take the great responsibility.

3.3.1 Katy's psychology

Katy's mother died when she was eight years old. At the age of eight it is too difficult to take the responsibility 12 year old is not the right age to take the responsibilities of the household.

3.3.2 Societal norms

As we know, the lady has to take the responsibility of their house. In the same way Katy too is a girl and she does not have her mother. And she is the eldest child. She has to take care of the siblings as well as household. In the story everyone told Katy to do this and that because she is the elder child among the all children and she has to look all around but in the beginning she didn't do it. When Katy's mother died she was only eight years old. She was not big to take the responsibility but everyone scold her for mistake. I was also eight years when my papa died and many house hold responsibility came upon me. I have to support my mamma and take care of my brother and sister. In the beginning I also did not understand it and everyone scold me but later I realised and take care of everyone same way Katy did. So, this novel represents my childhood.

3.3.3 Stages of psychological development

Here, are some stages of psychological development according to Arlene F.Harder. This development is represented by the character of Coolidge novel ‘What Katy Did’:

- i) **Infancy:** It is the stages from birth to 18 months. Erikson also referred to infancy as the oral sensory stage. No one in the novel is infant so, infancy is not so necessary part of the novel.
- ii) **Early childhood:** It is the stage from 18 months to 3 years. During this age we learn master skills for ourselves. Nobody in the novel character belongs to early childhood.
- iii) **Play Age:** It is the age from 3 to 5 years. In this period we experience a desire to copy the adults around us and take initiative in creating play situations. Phill Carr belongs to play age because he is only four year old at the beginning of the book.
- iv) **School Age:** This stage starts from 6 to 12 years. During this stage, often called the latency, we are capable of learning, creating and accomplishing numerous new skills and knowledge, thus developing a sense of industry. This isn’t also a very social stage of development and if we experience unresolved feelings of inadequacy and inferiority among our peers, we can have serious problems in terms of competence and self esteem.
- v) **Adolescence:** It is the stage from 12 to 18 years. According to Ericson, development mostly depends upon what is done to us. From here on out, development depends primarily upon what

we do. And while adolescence is a stage at which we neither a child nor an adult, life is definitely getting more complex as we attempt to find our own identity, struggle with social interactions, and grapple with moral issues. Katy herself belongs to adolescence.

- vi) **Young adulthood:** It is the stage from 18 to 35. In this stage of being an adult we seek one or more companions and love. As we try to find mutually satisfying relationships, primarily through marriage, and friends, we generally also begin to start their families until their experience intimacy on a deep level. Aunt Izzie may belong to this stage. She was adult and looking all around the household.
- vii) **Middle adulthood:** This period begins from 35 and ends at 55 or 65. According to Erikson work is most crucial in this stage. Erikson observed that middle-age is when we tend to be occupied with creative and meaningful work and with issues surrounding our family. Also, middle adulthood is when we can expect to “be in charge”, the role we have longer envied. Dr.Carr belongs to this stage. He is an adult-man and takes care of sick people.
- viii) **Late Adulthood:** This period begins from 55 ends at 65. Erikson felt much of life is preparing for the middle adulthood stage and the last stage is recovering from it. Perhaps that is because as older adults we can often look back on our lives with happiness and are contents, feeling fulfilled with a deep sense that life has meaning and we’ve made a contribution to life, a

feeling Erikson calls integrity. None of the character belongs to this stage of the novel.

These are the stages of child development. Katy also belongs among these stages. As the time passes Katy also learned the lesson and realized that she had to take care of her siblings. After Katy got accident when Helen taught some lessons then Katy got changed. After that she took care of herself, her father, her siblings and household. She did different types of works to take care of all her household.

CHAPTER-FOUR

FINDINGS AND RECOMENDATIONS

The purpose of the study was to explore the features of child literature in the novel. In the process of carrying out research, I quoted and analyzed some extracts through it in course of my analysis and interpretation. As a result, I have drawn. Some findings and recommendations on the ground of my analysis which can be put forward as follows:

4.1 Findings

The following findings had deduced from the study.

- a. The novel 'What Katy Did' is about children and most of the characters are child.
- b. While going through the novel I found that the children did get proper guidance because their mother died when they were too young.
- c. When mother dies then the child automatically attracts to her father in the same way Katy was also close to her father.
- d. Katy as well as other children too obeys their father as we know father is always strict in our culture too.
- e. The way how Katy shut the door and went away disobeying Aunt Izzie saying shows the dislike from Katy.
- f. In Susan Coolidge novel no one sees Katy psychology that she is not matured to take her responsibility and only saying you have to be a mamma for your siblings.
- g. Although Katy is a girl she was not interested in household because she was like a tomboy.

- h. At the age of Katy the maturity does not come in child but it couldn't be understood by anyone.
- i. Susan Coolidge novel is the representation of her self.
- j. Psychoanalytic theory can be used in the novel.

4.2 Recommendations

On the basis of the deduced findings, I have attempted to forward some recommendations which would be beneficial for the 'What Katy Did' novel user.

- a. In Coolidge novel 'What Katy Did' is not only analyzed from psychoanalytical perspective, it is analyzed from feminist perspective too.
- b. Only Katy is told you have to look after your siblings and household but why the male member cannot look after the household, her papa can also give time for the children.
- c. In Susan Coolidge, novel chapter 3, 4 and 5 is not written as the other chapter.
- d. Literature is a vital record of human experience in the past and now. This is expressed through the medium of language. Thus, while producing literature through language, the consideration should be taken while using gender biased language whether it discriminates either gender or not through the means of language use.
- e. Oppression of girl child must be abandoned from socially, politically, religiously, culturally in general and form of language use in particular.

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Appendix-I

Behaviour and conversation of the children while playing game

Susan Coolidge's novel 'what Katy Did' (P.17-21) 'Let's play we're grown up,' said Cecy,' and tell what we mean we mean to do?'

'Well,' said Clover , 'you begin. What do you mean to do?'

'i mean to have a black silk dress, and pink roses in my bonnet, and a white muslin long-shawl,' said Cecy,' and I mean to look exactly like Minerva clerk! I shall be very good, too; as good as Mrs. Bedell, only a great deal pretter. All the young gentleman will want me to go and ride, but I shall always be teaching in Sunday-school, and visiting the poor. And some day , when I am bending over an old woman, and feeding her with currant jelly, a poet will come along and see me , and he'll go home and write a poem about me,' concluded Cecy, triumphantly.

'Pooh!' said clover. I'm don't think that would be nice at all, I'm going to be a beautiful lady-the most beautiful lady the most beautiful lady in the world! And I'm going to live in a yellow castle, with yellow pillars to the portico, and a square thing on top, like Mr Sawyer's. My children are going to have a play-house up there. There's going to be a spy-glass in the window to look out of. I shall wear gold dress and silver dresses every day, and diamond rings, and have white satin aprons to tie on when I'm dusting, or doing anything dirty. In the middle of my backyard these will be a pond full of scent and whenever I want any I shan't teach in Sunday-schools, like Cecy, because I don't want to; but every Sunday i'll go and stand by the gate , and when her scholars go by on their way home i'll put some scent on their handkerchiefs.'

‘I mean to have just the same,’ cried Elsie’ whose imagination was fired by this gorgeous vision,’ only my pond will be the biggest. I shall a great deal beautiuller, too,’ she added.

‘You can’t said Katy from overhead.’ Clover is going to be the most beautiful lady in the world.’

‘But I’ll be more beautiful than the most beautiful,’ persisted poor little Elsie,’ and I’ll be big, too, and know everybody’s secrets. And everybody’ll be kind then, and never run away and hide, and there won’t be any post-offices, or anything disagreeable.’

‘What’ll you be, Johnnie?’ asked Clover anxiously to change the subject, for Elsie’s voice was growing plaintive.

But Johnnie had no clear idea as to her future. She laughed a great deal and squeezed Dorry’s arm very tight, but that was all. Dorry was more explicit.

‘I mean to have turey every day,’ he declared,’ and butter-puddings; not boiled ones’ you know’ but little baked ones , with brown shiny tops , and a great deal of pudding-sauce to eat on them. And I shall be so big then that nobody will say,” three helps is quite enough for a little boy.”

‘Oh Dorry, you pig! Cried Katy, while the others screamed with laughter.

Dory was much affronted.

‘I shall just go and tell aunt Izzie what you called me,’ he said, getting up in a great pet.

But Clover, who was a born peacemaker, caught hold of his arm, and her coaxing and entertains consoled him so much that he finally said he would stay; especially as the others were quite grave now, and promised that they wouldn't laugh any more.

'And now, Katy, it's your turn,' said Cecy, 'tell us what you're going to be when you grow up.'

'I'm not sure about what I'll be,' replied Katy, 'from overhead,' beautiful, of course, and good if I can, only not as good as you, Cecy because it would be nice to go and ride with the young gentlemen sometimes. And I'd like to have a large sometimes. And I'd like to have a large house and splendiferous garden, and then you could all come and live with me, and we would play in the garden, and Dorry should have turkey five times a day if he liked. And we'd have a machine to darn the stockings, and another machine to put the bureau drawers in order, and we'd never saw or knit garters or do anything we didn't want to. That's what I'd like to be. But now I'll tell you what I mean to do.

'Isn't it the same thing?' asked Cecy

'Oh, no!' replied Katy, 'quite different, for you see I mean to do something grand. I don't know what yet; but when I'm grown up I shall find out. (poor Katy always said 'when I'm grown up; forgetting how very much she had; forgetting how very much she had grown already.)' perhaps,' she went on, 'it will be rowing out in boats, and saving people's lives, lives, like that girl in the book or perhaps I shall go and nurse in the hospital, like Miss Nightingale. Or else I'll head a crusade and ride on a white horse, with armour and a Helmet on my head and carry a sacred flag. Or if I don't do that, I'll paint pictures, or sing, or scalp-sculp-what is it? You know -make figures in marble. Anyhow it

shall be will say, “ the dear child! I always knew she would turn out an ornament to the family, “people very often say afterward that they “always knew” concluded Katy, sagaciously.

‘Oh Katy! How beautiful it will be! said clover, clasping her hands. Clover believed in Katty as she did in the bible.

‘I don’t believe the newspapers would be so silly as to print things about you, Kattycarr,’ put in Elise, vindictively.

‘Yes, they will!’ said clover, and gave Elsie a push.

By and by john and Dorry trotted away on mysterious errands of their own.

‘Wasn’t Dorry funny with his turkey?’ Remarked Cecy, and they all laughed again.

Appendix-II

Second game played in the novel

Kikeri was a game which had been very popular with them a year before. They had invented it themselves, and chosen for it this queer name out of an old fairy story. It was a sort of mixture of Blindman's Buff and Tag – only, instead of any one's eyes being bandaged, they all played in the dark. One of the children would stay in the hall, which was dimly lighted from the stairs, while the others hid themselves in a nursery. When they were all hidden they would call out 'kikeri' as a signal for the one in the hall to come in and find them. Of course, coming from the light he could see nothing, while the others could see only dimly. It was very exciting to stand crouching up in a corner and watch the dark figure stumbling about and feeling to right and left, while every now and then some body, just escaping his clutches, would slip past and gain the hall – which was 'Freedom Castle', -with a joyful shout of 'kikeri, kikeri, kikeri, ki!' whoever was caught had to take place of the catcher. For a long time this game was delight of the Carr children; but so many scratches and black-and-blue spots came of it, and so many of the nursery things were thrown down and broken, that at last Aunt Izzie issued an order that it should not be played any more. This was almost a year since; but talking of it now put it into their heads to want to try it again.

Appendix-III

Details of the novel (What Katy Did)

Title: What Katy Did

Author: Susan Coolidge

Publisher: Penguin.com.

ISBN: 978-0-141-32671-9

Price: £ 6.99

CAN \$ 6.00

USA \$ 4.99

Paper: Hard Binding

Availability: Easily available in Kathmandu valley

User Definition: Universal

Physical Characteristics: It has the good hard binding with suitable shade of colors. A lady with long hair is sitting on the swing.

Layout/ Illustration: Layout of the book is very attractive. It has the mixture of black and coffee color. The picture on the book cover justifies the theme of the novel What Katy Did. Picture of untidy girl and swing tells the behavior of Katy.

Rationale: To my best knowledge, it is written to seek the author own representation of childhood. It is child literature so in the sense that the author remembers her own childhood and presented the chapter.

Overall: Plot of this novel is wealthy enough. The language used in novel is very good. The setting and the scene in the novel also resembles in our Nepalese context too.

Appendix-IV

Some facts about Katy dids:

1. It might be called a Katy did in the USA, but this insect is known as a bush cricket or a long-horned grasshopper in the UK.
2. Its antennae are sometimes longer than its body.
3. Many species of Katy did are green and leafy looking. They avoid predators by hiding among plants or even by pretending to be leaves.
4. There are over a hundred species of Katy did in the USA but thousands more species in the tropics.
5. Most Katydids prefer a vegetarian diet, but some eat other insects.
6. In the tropics, Katydids are a favourite snack for monkeys, bats, birds and lizards.
7. Katydids are liveliest at night.
8. Katydids hear through special organs on their front legs.
9. Some Katy dids have very long wings, others very small once. But none of them are particularly good at flying.
10. Male Katy dids rub their front wings together to make the distinctive sounds that the author hears at the beginning of What Katy Did.