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THE ART OF LITERATURE AS AN IMPORTANT FACTOR IN TEACHING AND EDUCATION

У статті обговорюються можливості належного використання літературних текстів у навчальних та позанавчальних заходах. Основна мета роботи полягає у визнанні ролі літературного змісту в процесі розвитку ціннісних якостей у молодого покоління. Тенденція полягає в пробудженні їх ставлення до світу і навколишнього середовища, а також до самого себе. В цьому відношенні, «використання» літературного тексту має важливе значення для розробки цілої низки важливих компетенцій, в тому числі індивідуального критичного мислення та естетичного досвіду, істинної освіти дітей, молоді та учнів.

Ключові слова: літературні тексти, вчення, цінності, критичне мислення, естетичний досвід, просвітництво.

The following anecdote could illustrate this work:

A mother took her nine-year-old son, a potential «genius» to Albert Einstein to give her advice on the way in which her son could improve his knowledge of mathematics. «Tell him stories», recommended Einstein.

It is a challenge to talk about the state and tendencies in curricular and extracurricular activities when it comes to literature, be it a story or story-telling, a poem or poetry, drama or play. Among numerous teaching, scientific and expert presentations, as well as certain disciplines which, although significant in the education of a child and orientation of teachers and faculty curricula and syllabi, have been less applied, shifting the responsibility to this side or even regressing would be destructive if there were not the adequacy of the core of a teacher and the studying process.

What is the scope of the work on this subject?

Namely, there is a trend to recognize literature and literary texts as a valuable main point in the system of teaching and education.

In this work both education and teaching are treated as ontological creations. These creations do not only direct towards knowledge and learning, but they also call for practical virtues, courage and love, freedom of an individual who is in the center of everything.

Which place do literary texts occupy in curricular and extracurricular activities?

They are more adequate when serving some of the above mentioned disciplines in teaching at Teacher Training faculties.

It is generally known that one of the most valuable and most fruitful

characteristics of a literary work is to awaken imagination, explain human relations, develop personal traits, enrich the vocabulary, make readers adopt new terms and ideas, regardless of a literary genre (an aphorism, a fable or a novel).

Teaching practice has shown that through an interest in literature from the earliest childhood not only is the aim of a child's need for listening to interesting content fulfilled, but the aim of using those contents to teach values is also fulfilled. And the idea, from a **purely** artistic and **rigidly** didactic point of view, that art, in this case literature, is void of function, seems paradoxical and creates contradiction. In the earliest childhood, children do not have a developed notion of the real world. For them fairy tales are meetings with the unsurprising sphere of extraordinariness, imagination and flickering images of life.

The fairy tale is not the only literary work for children, although it is often treated in that way.

Studies have been confirming that, in this era of the Internet, children rarely read fairy tales and they are more attracted to fantasy literature. Due to a huge number of computer games and the obsession with the Internet, persistence among children and young people is necessary for acquiring literary values. Success can be achieved by persistent work and cooperation with teachers, and by suitable or desired study programs.

It is necessary to highlight the importance of those literary works which, apart from the idealized world, direct to «the bare reality».

As the process of education is becoming more complex, the literary works of school readings also follow the same trend. This leads to the complexity of emotional learning, too. «Literature is probably the first **home** of emotional intelligence», writes Peter Salovey in the book «Emotional Development and Emotional Intelligence».

What does emotional development and intelligence consist of, which could be based on the application of the role of the literary text in the general human development, children and the young specifically? Some of the ideas will be confirmed by the ideas of Daniel Goleman, a psychologist, who places emotional intelligence above the rational one, believing these are the preconditions for the success and happiness of a human being in contemporary society. He says: «Emotional intelligence consists of recognizing, defining and understanding one's own emotions, recognizing and understanding other people's emotions, the development of the sensitivity for people's needs, the ability to subject one's own emotions to the achievement of a desired goal» [1].

It is real welfare to have compassion for people, emotional self-control, establishing good relations in the social environment for living in a school community and any other type of community, the presence of which brings obvious fulfillment. These methods, to which Goleman referred in this study, offer important solutions for the problem of educating children and the young, for the school life, and for the life in business or marital relationship.

Literary and artistic texts may represent both the real and a possible

world, which is also a significant model of the initiation of many tasks and the purpose within the emotional intelligence issue, thus including the emotional development of children and youth.

In addition, the ethical principles, i.e. the differentiation between the good and the evil and the inclination towards the good are most easily adopted by children through the reading of literary texts, stories first of all, because children easily identify themselves with a given situation, a character, a moral... A writer addresses a child from the position of an older person and gives an educational message. Maxim Gorky said that «everything that is great in literature, that will remain to be present through the future centuries, does not remain only because of its fine service to art, but also because of its fine service to life, too».

Studies show that the models of learning characterized by individualism and competition are dominant in daily school activities. It is not in the nature of literature to influence either the individualism or the competition (especially the latter one)! Above everything else, it creates and influences emotional, social and working competencies. A well-known Serbian critic and aesthetician Bogdan Popovic says that in «everyday life, which is full of selfishness and ruthless competition, a human being is not always capable of cherishing the heart, delicate feelings and sympathetic emotions. Life is harsh; in that struggle, the tougher and stronger dominate at least over a period of time. The characteristics developed in such an atmosphere are not always those of sensitivity and sympathy. However, those are characteristics that should prevail in the end (...); and establish a society in which people will not slaughter one another like wolves any more (...)».

Imposition and persistence, in order to introduce a literary text to a child, are related to those who should conduct that process – teachers and other factors important for the education and orientation of teachers.

«The mission of literature is not only to say some things, but to create an atmosphere in which a reader reads between the lines. (...) It begins where propaganda does not have access. (...) Literature is the last resort for honorable people and reliable witnesses», says Slobodan Vladusic, a writer and literary critic, in an interview for the B 92 television channel [1].

The main point of the existence of literature is in founding one's own way, and not just following another's. Thus, by means of a literary work, an individual is developed, and that is the first and foremost mission of those who educate teachers.

In the current existence of overwhelming general deception (creating inverse models, quasi-poetics, quasi-didactics, quasi-science), literature offers and asks critical awareness from its readers.

«Poetry cannot solve problems, but it can enlighten», states Mirko Magarasevic, a writer, in the book «Turkish letters». A literary work can offer moral strength and tranquility, but also redirection. It changes a human being inwardly, makes us face ourselves, and the outer world. A tendency towards

«modeling» in curricular and extracurricular activities represents a distinctive search for regeneration as a sacred task. This is not just the belief of literary critics and protagonists, and authors of significant books. The legendary philosopher of teaching Arthur Libert and famous Maria Montessori also considered the notable role of literature as an important directive.

There should not exist any doubt that literary texts and works offer engaging ideas and have a visionary quality! Its «revelation» phenomenon is precious for each civilization. Creative poets as well as creative teachers, and then creative children are the best aeriels of every nation.

All this directs to the enlightenment as a result of a good application of a literary work in the teaching process, and the life of every person. The enlightenment is viewed as a possibility of getting rid of one's own ego and as a discovery of true happiness. Teaching staff should be more engaged in these discoveries and this kind of education, rather than be concentrated solely on teaching classes.

This is especially visible in children's literature.

In the early childhood, the literary text is one of the models of communication with children and young people. A work designed for them has a common and familiar starting point- the sphere of childhood as a real measure for understanding the world. The writer speaks on behalf of the child, from the aspect of possible. The miraculous in children's literature is often transformed into humor, and learning becomes a game and pleasure. The beauty of children's literature is not only in the moral, but also in the invitation to «discover the undiscovered». It is important that those poetic works for children and the young give questions and answers, amazement and joy. They are the product of esthetic experience of readers and listeners.

Regardless of its form and structure, a literary work changes, depending on the recipient. Be it a printed material or a well-illustrated picture book, it becomes a toy in a child's «hands». In a diversity of aspects, a book serves a child as a material for spiritual playing, «confabulating», creating the world of imagination and adventure... «There is a huge role of a child's identification with a hero, who matches their traits and wishes; during and after reading, through the identification, a child experiences strength, importance, and the victory of justice and personal wishes» [2]. In this sense, poetry has a significant role and place, particularly if we have in mind symbolic games in children's poetry and symbolic games as specific activities for preschool children. When it comes to children's poetry, as a distinguished lyrical kind (the same goes for contemporary Serbian poetry and the beginnings of lyrical articulation), there is an appearance of combining linguistic forms. A child comes in touch with poetry very early, before any other kinds of literature, a fairy tale or a fable, for instance. Since its basic appearance and primary uses, the role and/or task of poetry has been to provide a beneficial influence on a child, quietly preparing them for a dream and the world of imagination. Certain connected sonants were rhythmically transformed into something that looked like an organized poem,

and its rhythmic unification contributed to understanding it as an artistic work, and therefore a kind of literature. First lullabies were creating the first literature. There is an assumption that it was the connected group of sounds RO, RO, RO...

Rhyming of sound groups pleases children, because «life starts with a verse». At the beginning of our lives, we are all poets, and only later do we learn to talk and create prose works.

Due to those phonetic games, which appear in the form of rhythmical and melodious repetitions of sounds, a child compares a word with an object. This conceptualization and personification creates a possibility of appearing of other images, formed by a children's construction. Agreeable symbolism and conception of a poem enable children «to discover and learn what they do not know to know» (D. Radovic).

Relying on the intuition, a child makes a real measure when it comes to understanding, accepting and forming their own image of a literary work. This is the phenomenon- fundament of special importance for the creative personality of a child and a human being in general.

The hope for a more gentle world, more tolerant to various differences, living more in accordance with the eternity, and less for temporary needs and interests (maybe this is an unpopular statement in current presence of enormous hedonism and apathy) can be powerfully and impressively transmitted with only a couple of verses of Branko Copic's poem (practically an archaic work) about a boy lost in the world. It's more about the matter of the moral than about numerous analytical dogmas and a complicated rule. Here is how the poet finds a lost and good boy, even the best boy in the world and gives the vision of an ideal, but possible community or society:

My house full of diverse people,
the yard filled with joyful hubbub,
when finally comes my Paja.

I stand before him in amazement:
«Kiddo, where on earth have you been?!»
«Been picking pears at Mr. Mica's»

«What are we going to do know, my dearest,
Do you see these friends of yours.
Tell me now: who is the best among them?»
And Paja reads one letter after another
And says calmly «we are all equal
Which is why we don't envy a soul».

I nodded, what could I do,
When young people unite around the world,
they best build a a happy life.

(The Best Boy)

What the modern model of education significantly lacks, especially in the early period of school «development» (age is intentionally omitted and replaced) is an image of that possible world, which can be transferred through art, picture, word, hint...

This small search represents also my rebellion. It is not a rebellion without cause, but the one which has its aim – creating a possibility of resisting «the charm» of bright advertisements and the never-ending party as the never-ending delusion, in order not to create those «who are capable of performing misdeeds in a nice way».

In that way, as Chesterton says in the essay *The Boy* «each murderer who can murder in a funny way would be permitted to do so».

A good literary work and its appropriate «application» enable reaching an important level of enlightenment. Education as enlightenment, for which the problem of ignorance is not as grave as the problem of conformity, indecisiveness, lack of motivation, lifelessness...

Let's tell stories to children and sing songs, let's give them puzzles and rebuses, as well as equations with unknowns to solve them, in order to enable children to search not only the real and visible, but also the possible!

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