

Importance of Publication Ethics and Literature

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Abstract: *Research and the publication process are built on trust based upon the basic belief that information and data are collected and reported honestly without falsification and misrepresentation, so that the resulting literature can be used as a reliable basis for further work. Since there are huge career pressures to publish research outputs, unethical behaviour on parts of authors, journal editors, peer reviewers and or publishers is unfortunately becoming more noticeable in recent times. So, in order to avoid all these circumstances everyone should be aware of the importance of Publication ethics. This article deals with questions concerning the relationship between literature and ethics, in particular paying attention to different kinds of genres and artistic expressions, which aim at obtaining a moral effect and a mental change. It takes as its point of departure the ancient theatre's notion of catharsis, which connects the impact of the dramatic plot on the audience with mental purification.*

Keywords: Ethics.

I. INTRODUCTION

This Paper's primary focus is predicated upon a very basic question: does reading literature make one a better person? The fact that this question is so simple has the converse effect of making it very difficult to answer, as it is littered with variables. In the first instance, the term "literature" needs refining— what kinds of literature are we talking about? The Classics? Heat magazine or National Enquirer? Or the "best that has been thought and said in the world", as Matthew Arnold once posited? Indeed, the term "literature" is fraught with connotations which could leave one stranded in a sea of post-structural relativity, or which would reignite the debate between highbrow and lowbrow, or fire up T. S. Eliot's canon once more.² For the purpose of this paper, a provisional definition of literature has been adopted, referring to those works which either have held up consistently under critical examination, works which manage to convey the mindset of a given historical period, or more recent works which have managed to balance critical and popular acclaim. These definitions are far from perfect, but to prevent the discussion from collapsing into generality parameters are necessary. The second variable is "better", which might be understood as morally better. This necessitates a fixed definition of what constitutes being morally virtuous.

II. DISCUSSION

However, ethical codes do not transcend their historical moment, but are produced by them. For example, the ethics discussed by Aristotle in the Nichomachean Ethics are not the same codes and practices as those discussed by Kant in his Groundwork on the Metaphysics of Morals, which are different again from Alan Badiou's recent prescription, discussed below. Yet because ethical predicates change across time, it does not follow that there are no continuities. The same might be said for literature: literary tastes, styles and modes change, but some things—as of Shakespeare—are "not of an age, but for all time".

This section discusses questions such as: can stories prompt us toward ethical reasoning, or perhaps encourage ethical conduct? Some critics argue that ethical judgments about stories are merely subjective opinion. So what can we say about literature's presumed salutary effects upon the reader? Drawing upon recent critical debate, the chapter shows how the readers of Dickens' time believed in Dickens' texts for their ethical power. This paper provides a better response to the question of whether literature can teach us to be better people and the answer is— resoundingly—yes. A situation in which the reader freely assents to the tale being told, putting him or herself "into a state of passivity to obtain a certain transcendent affect by this sacrifice", a situation in which the reader takes responsibility for the world that she and the writer jointly create through a dialectical process involving production and revelation.

Responsibility, just as it testifies to the necessity of posing questions of responsibility as questions of ethics and literature, the necessity of recognizing, in other words, that "responsibility" names a concept whose only ground is the history of those fictional narratives of responsibility and irresponsibility that modern civilization would do well to continue inventing and reflecting upon critically. So whether ethical discourses find expression in theoretical debate--or in and through the sophisticated fictions that constitute an imaginative culture--what is clear, both from wider discussions related to the value of literary texts that are such a central part of contemporary literary studies, and from the varied and nuanced arguments that are made in this collection, is that questions of responsibility are central to literature, philosophy, and the arts, just as they are to the social realities that spawned them in the first place. Literature and Ethics is an important book for all literature and literary theory collections. It has specific resonance for students and teachers who are interested in the value of literary study, and in questions of ethics and narrative.

III. CONCLUSION

The complexity of a literary work spans many scientific disciplines, with ethics at the top. As an autonomous element, the creation of which is necessary in itself, legitimized by the action itself, the narrative itself cannot be attributed by the generally accepted universal ethical rules. A literary work, regardless of whether the emphasis is placed on the text or the reader during its creation, penetrates the subtlety of ethical rules and norms, breaks them down to their smallest details and deconstructs their universality. From whatever aspect it is considered, the literary work is and will always be a great challenge for ethics.

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